SOUND & SHADOW

Vol. II—No. 6.
June 1933.

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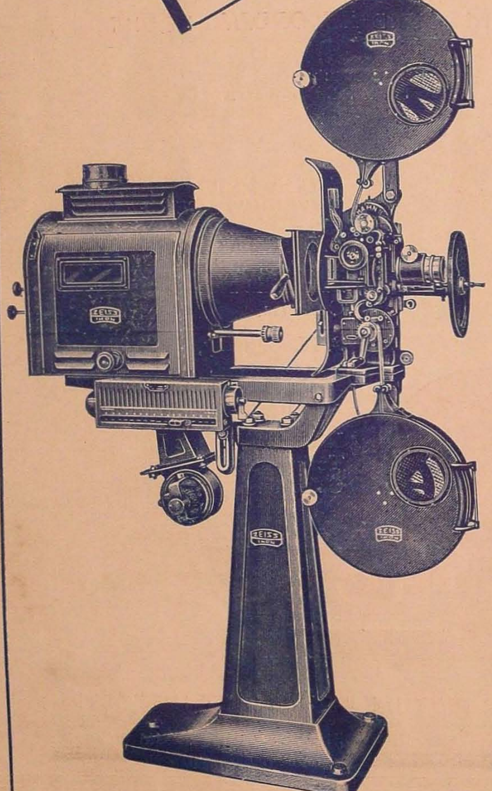

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Yearly Subscription :
Inland—Rs. 3 Post Paid
Forein—Sh. 6 or Dol. 2.

Office :
TRIPLICANE
MADRAS.

Vol. II. No. 6.] 1933 [June

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LATEST NEWS

Messrs Aurora Film Corporation Madras will be releasing this week the funeral Procession of the late J. M. Sen Gupta at Calcutta, the most impressive gathering after C. R. Das's funeral.

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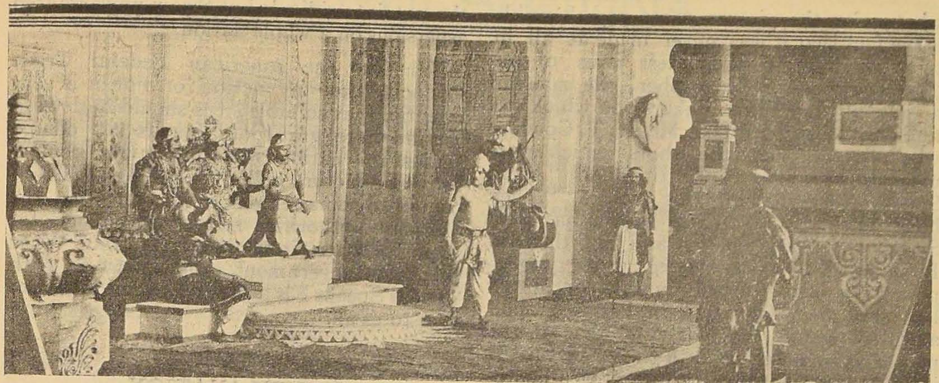

A Scene from Chhatrapati's Kurukshetra.

Ignorance Speaks.

By Filman

THE great harm done to India and the Indians by gross mis-representation and distortion of truth by a certain American woman in her book, most inappropriately called, "Mother India" is still fresh in our memory. Now has come another, a certain Mr. Halliburton, also an American, who, utilising the potentialities for graphic representation inherent in the medium of motion pictures, has sought to continue the humane work of castigating and running down a whole nation, well begun by Miss Mayo.

The name of the film which Mr. Halliburton has produced to give a true state of affairs in this country to the world, always eager to know what is taking place in India is "India Speaks." Hitherto I have felt, as a result of various circumstances, we have lost all power of speech and it is indeed some consolation to know from Mr. Halliburton that India can speak if she wills.

No detailed description of the various incidents which Mr. Halliburton has introduced in his picture is available at the moment but from the announcements which have been regularly appearing in the American film trade journals, we can form a fair idea of the India as envisaged by Mr. Halliburton. The very first announcement reads: "Here, he (Mr. Halliburton) takes another "Royal Road to Romance" and reveals India, mother of ten thousand sins, in his most 'Glorious Adventure', in that fabled world of golden towers and dark mysteries, where heathen gods look down unshamed on human orgies and men hope to be hoisted to heaven by a cow's tail." In the second advertisement we are told that 'India Speaks' is a tale of adventure in a fabulous land where a thousand golden temples hide a million sins, where girls of twelve marry men of fifty and some women have a dozen husbands." In spite of all our boasted advance in Geographic Science still to some people India is a fabled land! There are many other announcements in a similar vein but common to all these announcements is an illustration of a scantily clad woman drawn in a most suggestive manner with a background of temples, minarets, elephants and rajahs, which according to a certain section of the artists represents the real India.

No useful purpose, it seems to me, will be served in attempting to show how this picture is a gross misrepresentation of conditions in this conntry. Such gross exaggerations as indulged in by Mr. Halliburton defeat their purpose in the end. But

what makes the picture more reprehènsible is the fact that it was never made at all in this country. In the latest issue of the "International Photographer" we have an article about "Film Fakers" in which we find the cinematographer Mr. H. T. Cowling who photographed the shots which were ultimately edited and titled as "India Speaks" states that for this picture "They have taken scenes made in Burma, Java Sumatra and other places and put them in India and Tibet with no regard for geographic truth. They turned my tiger shot into a lion shot, then faked a fight between a lion and a tiger." He declares that if the picture is intended to be a travel picture, it is all wrong; if it is to be taken as a photoplay, then why maps are used in screening."

The harm that "India Speaks" will do to this country is indeed great but greater will be the harm which pictures of this nature do to the art of motion picture itself. "The deliberate juggling of film scrap to make it appear as something that it is not, and that it was not intended to be, is a quality of false practice that is sooner or later going to get the pictures in bad faith with the public." Those people who produce pictures of this nature are the greatest enemies to the art that gives them their livelihood.

So far as "India Speaks" is concerned I find Mr. Cowling has already approached the American Federal Trade Commission to ban this picture. Only recently this organisation declared as unsuitable for exhibition 'Ingagi', a picture of similar characteristics and I am confident that the same fate will be meted out to "India Speaks".

"Sound and Shadow" has already written to the President of the Motion Picture Producers and Distributors of America to exercise his influence and see that no more opportunity is allowed to pervert facts and heap upon this country any insults by misguided persons in their eagerness to cash in on the credulity of human beings.

I understand that the R. K. O. Radio, who have undertaken the distribution of this picture have recently opened an office in this country. I am quite sure that they will not jeopardise their name by bringing this picture for exhibition in this country but it would be a most graceful act on the part of their Calcutta Office if they would suggest to their home office to have nothing to do with a picture which not only bring the art into ridicule but throw unwarranted aspersions on a whole nation.

Whether the American Federal Trade Council take any action or not, it is very essential that suitable steps should be devised that no more gratituous insults are offered against this nation with impunity, Simply because a picture called "Laghing at Life" contained some reference to their life, the Mexican authorities refused permission for its importation into their country. What the India government proposes to do with "India Speaks" is a matter of curious concern to us all.

AN EXPLANATION:

Excuse is a word which I generally do like. But sometimes it becomes very necessary and such a situation has arisen in connection with this journal now. Inspite of the best endeavours of the persons connected with the journal our idea of bringing the journal more regular still remains an ideal. Though ideals are always worth striving for, yet sometimes achievement gives more pleasure than anticipation. Far away from places where pictures are being produced in India and with no studio in the place in which it is printed "Sound & Shadow's trouble have all along been the difficulty of getting reliable news and suitable photographs, Our attempt to get the producers to help us at least in this respect have not been attended with the success it deserved. "Sound & Shadow" during the short period of its existence has been able to do some real service to the Indian Film Industry and all persons interested in the development of an indigenous cinema industry should co-operate with it. If this co-operation were forthcoming, "Sound and Shadow" can come out punctually. Anyhow it has been decided to bring out the July issue about the tenth of next month and the August issue before the end of that month. In view of its difficulties, I am confident that the readers of "Sound & Shadow" will generously overlook this defect in us.

Screen Sidelights

The annual expenditure of the United States people on entertainment, according to the Research Committee on Social Trends amounts to more than thousand million dollars. Figure that out in rupees!

* * *

As a result of the Nazi's coming to power in Germany it is expected that 2000 of the 5000 theatres in that country will close down. As a countermove, France has virtually embargoed German films.

* * *

David W. Griffith and Gloria Swanson have withdrawn from the United Artists, of which organisation they were two of the original members. It is reported that Mr. Griffith is preparing for new independent activities.

* * *

"The Good Companions," the film adaptation of J.B. Priestley's novel and play, a Gaumont-British production, will be released in America this summer by Fox.

* * *

To overcome the obstacles of English accent which have heretofore limited distribution of British films in America, Helber Pictures Corporation will undertake the dubbing of American voices on talking pictures made in England.

* * *

Marlene Dietrich and Josef Von Sternberg have been signed by Paramount to make two features for next season.

* * *

A microscopic insect series titled "Conflicts of Nature" will be produced by Sol Lesser and distributed by Principal.

* * *

Mary Pickford and Douglas Fairbanks will make a picture each during 1933-34 to be distributed by the United Artists. The United Artists will also distribute five pictures made by the London Film Productions.

* * *

A new device called Sonotone will be shortly put on the market which will enable deaf persons, who stopped attending cinemas after the introduction of sound, to once again become theatre patrons. There will be individual sets for private use and multiples for use in theatre auditoriums.

* * *

An organisation to solidify the non-major producers and distributors in all matters affecting their interests have been formed under the style of the Progressive Motion Picture Producers and Distributors Association of America.

* * *

Andre Debrie Inc. have developed a new camera which it is claimed permits recording without pickup of studio noise, when the microphones are as close as 18″ to the camera.

* * *

Columbia will establish its own distributing organisation in England thus terminating the arrangements they have now with the United Artists.

* * *

With a view to helping the struggling national film industry the Mexican government are offering semi annual and annual prizes for the best picture made in the country during these periods. It is also proposed to make a law forcing all exhibitors to show at least two reels made in Mexico, weekly. Two organisations, viz. National Organisation Council for the Advancement of Industry and Commerce and Confederation of Mexican Chambers of Commerce, feeling that motion pictures are fine publicity for Mexico and will be a big boost for all other lines of endeavour in the country, have now taken definite action for the advancement of the film industry.

* * *

The special rate charged for theatre advertisements in the newspapers in America has been agitating the exhibitors in that country and as a result of representation made, definite concessions are being allowed.

* * *

The British Budget has failed to make provision to afford relief from the burden of entertainment tax regarding which the Cinema Exhibitors Association has been carrying on vigorous propaganda during the last year.

* * *

There is no end to censor's wisdom. It is reported that Canadian censors have banned

an American picture simply because it portrays a cow's udder.

* * *

Paramount Pictures, it is understood, has sent a motion picture expedition to film and explore the little known jungles of Guiana.

* * *

The increasing popularity of British films in the world markets is evidenced that during 1932, 18 per cent of all motion pictures imported into Canada were of British origin as compared with 12 per cent in 1931 and 4.5 per cent in 1930. This improvement is all the more remarkable considering the fact that with the exception of the United States, Canada has probably been the most difficult market to enter in view of the United States control of the majority of the Dominion's larger houses, a carefully nurtured feeling in that country to look to Hollywood for anything big in the 'movies' and the popularity of American stars created by well directed publicity.

* * *

Ernest Torrence whom Madras cinema-goers will remember for his representation of Moriarty in "Sherlock Holmes" has died. He was a noted character actor and his latest part was in " I Cover the Water Front."

* * *

"The name "Roxy" has become associated with the business of the Roxy Theatres Corporation " thus declared the judge of the New York Court of appeals in the law suit between the old Roxy and the new Roxy with regard to the right of the use of the name " Roxy." Unless R. K. O. carries the suit to the supereme court, S. L. Rothfel cannot use this name for the Radio City Theatre.

* * *

The latest news regarding Marx Brothers is that they will make one more picture 'Dick Soup" with Paramount as this organisation has spent considerable amount in the preparation of this picture.

* * *

Paul Robeson. the great Negro actor will play in "Emperor Jones" for Film Choice.

* * *

Railway Express Agency Inc., one of the largest carriers of film, have ordered decrease by 50 per cent the cost in express rate on all return shipments of film from theatres to exchanges. As a result of this reduction exhibitors in America will save about 4,50,000 dollars yearly.

The House of Representative in New York has turned down a bill sponsored by Sirovich to investigate the motion picture industry.

* * *

The American Federal Trade Commission has prohibited the exhibition of " Ingagi," produced by the Congo Pictures Ltd. The commission found that most of the film was faked and that even names of persons have been coined.

* * *

There is a temptation, says Jesse L. Lasky, that in the screening of successful stage plays, to adhere too closely to the technique of the theatre with the result that the finished product is neither play nor picture, but a poor imitation of each.

* * *

Hal Roach Productions Ltd. has been formed in London with a nominal capital of 5,000 dollars which is to cover productions in England in the event, Mr. Roach, now in England, decides to produce.

* * *

The Soviet Trust for film productions will produce a long historical motion picture depicting the life of Stenka Razin famed 17th century rebel who set up a short lived Cossack republic. The film will be made in Russian, English, German, and French.

* * *

Darryl Zanuck, who resigned from Warner Brothers, has joined Joseph M. Schenck to form a new production company and their productions will be released by the United Artists.

* * *

In addition to importing noted Hollywood players such as Bebe Daniels, Sally Eilers. Thelma Todd, Ben Lyon, British International Pictures have recently signed four noted directors, Paul Stein, Allan Dwan, Robert Milton and Bernard Vorhous.

* * *

Merian C. Cooper, executive vice-president in charge of production of RKO Radio Pictures, was awarded the film Certificate of Honor presented by the Women's Chamber of Commerce of New York for "King Kong," adjudged the best picture of 1933. The award was voted upon by the Motion Picture Committee for the Betterment of Film and Stage Productions.

(*Continued on page 19.*)

What is Wrong With the Telugu Talkies?

By A. V. Sitaramayya, M.A.

It is an open secret that now the Talkie Houses in our country, especially in our Province where the advent of Vernacular Talkies had been very recent, are getting bumper-houses for their recent vernacular productions more on account of the curiosity of the public than by their intrinsic worth. We cannot expect to retain this sort of curiosity in the minds of the audience unless we are able to show substantial return of what they pay for the film. It sets a man seriously to think whether the move in the direction of Telugu Talkies has been made with a good beginning. "A stich in time saves nine"—that is the saying. So I would like to warn the producers of the Telugu Talkies both at present and in future to carefully study the present situation of the Vernacular Talkies and be guided by the conclusions they arrive at rather than blindly go on shooting worthless films with indiscriminate cast and wrong settings till at last they remain with empty pockets singing the song of liquidation.

Above all the handicaps that confront good production of Telugu Talkies is the question of a capitalist, who would be the Proprietor of a Film-Studio. Not a single Andhra has ventured to be the Proprietor of a Studio though there are many persons who can well afford and who are really spending fabulous amounts on trivial things. I recently heard of a Zamindar, who spent nearly seven lakhs of rupees just to secure a seat in one of the Local Boards! What a generous and wise investment it would have been had he spent the amount for the construction of a Film-Studio in the interests of the Film Industry of India, especially Andhra. Unless a Proprietor happens to be of the same Province for whose taste the film has to cater all will not go well. It seriously reflects in the matter of choosing a Director, selection of actors and actresses and due scenes of actions. This main defect is vividly perceived in the up-till-now released Talkies in Telugu.

Then follows the remaining consequential evils, which of course are not un-remediable the foremost being the appointment of a Director. The Director, in my opinion, should be familiar, with the language in which the film is recorded, and with the customs and manners and other allied things existing in the Province in which the language is spoken. Though the love episode of Radha and Krishna is the same throughout India the costumes of the two characters differ greatly in the various parts of India. We find great difference in dress used in Tamilnad and Andhra, in Bengal and Gujerat. So when the episode is made ready for the film, the dress should vary according to the linguistic province of the Talkie. Thus if the above episode is filmed in Bengal, Radha will wear her saree in the Bengali fashion coming over her head, while if it is in Telugu it should not. We know ladies wear their sarees in particular fashions in different parts of India. Of course this trouble arises in the case of Social and Mythological pictures for in Historical pictures the dress and manners will be the same in whatever language the film is produced. Thus unless the Director is well informed of the particular part of the country in whose language the film is taken the picture will not be in its natural setting. A Marathi Director thus fails to give the due setting to a Telugu Talkie as a Bengali to a Tamil Talkie. Another reason why a Director should be conversant with the language of the Talkie is that he should be able to understand the scenario-writing, the speech, dialogues, and songs of the film in spite of the Assistant Directors of the various branches. In spite of the musical director's assistance he should be able to appreciate the songs and the musical side of the Talkie. I think, a Director should be all in all in the production of the Film; then only we can see the Film as a homogenous whole. Thus we don't hear of any musical Director in our Talkies nor the least possibility of the Director being able to appreciate the music of the Talkie, on which the success of the Talkie solely depends.

As the Director finds himself in a strange atmosphere himself coming from another province under the directions of the Proprietor of another province, he cannot pitch upon the right actors, and actresses for his production. More anxious to show economy than art to the proprietor, thus caring for a "cheap" set rather than a meritorious one, he selects a set of "actors" who are more eager to appear on the screen than the producers themselves, through a mediating agent, for he himself cannot understand their tongue. Thus a set of actors whose only qualification is that they come to act at the minimum cost, will be chosen and taken for production, resulting in a worthless film. I do not mean to say that the Director coming to choose actors should go in for those who have already got a name on the stage and platform. On the contrary, I strongly discourage that practice under all circumstances. For people who have got already a name on the stage are in the majority of cases quite misfit for the screen for the reason that personalities on the stage are mostly unfit to be exposed before the Camera, bad voice, unfit for the microphone, and undue age. All these defects are vividly photographed in the selection of Mr. Yadavalli Suryanarayana Rao, a gentleman of visible forty for the part of Rama the princely bridegroom of eighteen. Any other actor with the only qualification of a princely youth might have done better, with due respects to that famous actor whose contribution to the Andhra Stage is not a little. So the Director, before selection, should meet certain critics and experts in the field, take their advice and then see them himself and select them not on their past glory or their cheap price.

We may put up with this sort of fooling for a few months—or a few years—just as a wonderful sort of scientific creation or as a mere novelty according to our mood: but the real success of the Talkie depends upon a decent cast, good sound recording, proper direction and fine exhibition. These are only some general remarks—I would like to deal with the different defects in separate articles—which may be sufficient to ring the notes of warning, to future producers in Vernacular especially Telugu, in time, lest it would be too late to recover from the rude shock which the Cinema Industry is sure to receive soon if it continues its work this way.

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Heard in Hollywood

FROM OUR OWN CORRESPONDENT

Copenhagen turned out to tender one of the biggest receptions in Denmark's history to Jean Hersholt, Metro-Goldwyn-Mayer character actor and head of the Danish Olympic Commitee in America, according to news cabled to the studios. It is his first visit to his former home in more than 20 years. He in the interim has become an American citizen—but that didn't dampen the reception.

A CITY OF HOPES.

Why do thousands of extra players continue to flock to Hollywood in the face of positive evidence that their lot will be hopeless?

The answer to that riddle is hope—hope as it exists in no other part of the world! An interesting slant on the psychology of screen aspirants who dauntlessly storm studio casting offices by the hundreds, was given today by Fred Schuessler, casting director at the RKO Studios.

"Extras are a remarkable people," he declared, "they are a true exemplification of the maxim that 'hope springs eternal in the human breast!'

"In no other part of the world, not even in China with its centuries of foreign ravishment, nor in suffering Russia, can hope be found in greater proportions than it exists in Hollywood. The motion picture capital is literally founded on hope. It requires more of that quality to exist here, for in no other place is there such a vast difference between those at the top and those at the bottom. The hungry, unemployed extra daily sees displays of wealth and glory, limousines, gems, brilliant gowns. Hope alone, hope for the big 'break' is all that keeps them going. With such a situation before them, they have flocked to Hollywood from all parts of the world. They stick to the movies like glue. They refuse other kinds of work for fear they may miss the 'break'. They are lucky if they average $7·50 per week. Hundreds, yes thousands often go many weeks without a single day's work."

Actual figures show that of the seventeen thousand extras listed with the Central Casting Agency, and the additional thousands denied listing, less than 500 are assured of a decent, living wage.

GHOST OF A DEAD ACTOR.

Does Rudolph Valentino's spirit still jealously guard the colorful costumes he wore in his greatest film successes? Or is it a coincidence that his "Blood and Sand" outfit has been made ready three separate times for another, but never used?

Gaston DuVal, Paramount wardrobe man and keeper of the Valentino trappings, is not superstitious but—

Once he laid out the colorful Dress of Lights, Montera hat, Picador pants, Dress cape and Toredor sword for Ricardo Cortez; once for Paul Ellis; and just recently he caused the outfit to be cleaned and made ready for George Raft in "The Trumpet Blows". But each of the stories were either cancelled, shelved or indefinitely postponed! In addition to the "Blood and Sand" wardrobe, the jewelled robes of "The Shiek", and lacy ones of "Monsieur Beaucaire," all designed by Barbier and made in France, still hang in the studio. Collector and directors of museums have offered munificent sums for parts of these wardrobes—but Gaston Du Val says they are not for sale.

SLAPSTICK COMEDY LIKED

Hal Roach writes from London that audiences abroad still like slapstick comedy, the throwing of custard pies and the breaking of plates. The flexible wand carried by the harlequin of pre-war pantomine was known as a slapstick. It is made of two laths joined

at one end only so that the two free strips at the other end make a sound like a hard whack when a pretence is made of striking. Laurel and Hardy are the modern exponents of this type of humor.

FOX PRESIDENT FOR LONDON

President Harry Cohn, of the Columbia studios, is in New York, about to start for Europe with Lewis Milestone, who has become one of his staff directors, and Lawrence Stallings, now a staff writer.

The three will go first to Italy, and journey up through Germany and France and across to London, where Cohn will supervise the first Columbia picture to be made abroad—"The Lady Is Willing", which Gilbert Miller, noted stage producer, will direct. This will star Leslie Howard, tremendous favorite in both Europe and America.

Stallings and Milestone then will proceed to Russia, where the former will adapt and the latter direct, a Russian novel which Milestone has bought. This will be picturized against authentic backgrounds of ancient Russian streets and houses. There will be no American players in the picture, and the director declares it will be a complete novelty. Its screen title has not been chosen.

PRESS AND PICTURE

The reunion of Maxwell Anderson and Laurence Stallings, authors of "What Price Glory," as members of the Paramount studio writing staff, is a fresh reminder of the influence exerted upon Hollywood by alumni of the old New York World editorial staff. Anderson and Stallings wrote their saga of the pugnacious Captain Flagg and Sergeant Quirt while working on that paper.

Besides Anderson and Stallings, the Paramount studio now has seven other former World reporters employed either as executives or scenarists. They are E. Lloyd Sheldon, associate producer; A. M. Botsford, aide to Emanuel Cohen, studio chief; Keene Thompson, John Balderston, Arthur Kober, Charles Logue and Milton MacKaye.

Winfield Sheehan, production chief of Fox, gained his start as a reporter on the Joseph Pulitzer newspaper. Herbert Bayard Swope, one of the controlling forces of Radio, was its managing editor in its declining days.

Donald H. Clarke, author of "Louis Berretti," "Millie" and other novels, and now in Hollywood writing for the screen, was a star reporter on The World for many years. So were Dudley Nichols and Oliver H. P. Garrett, both well known scenarists.

Among other screen writers now in the movie colony who look back with nostalgic feelings to their days in the gold-domed World building on Park Row are Louis Weitzenkorn, author of "Five Star Final"; Samuel Spewack, Ralph Block, Courtenay Terrett, Eugene Thackeray, Wells Root and Harlan Thompson.

RUSSIAN PICTURES

The Russians, under the Soviet, have no interest in the box-office results of their stage and motion picture entertainment.

Their main purpose is to give good productions that revolutionize art, the theatre and the cinema, according to Miriam Goldina, former star of the Habimah Theatre, Moscow, who now is at Paramount enacting a role in Theodore Dreiser's "Jennie Gerhardt" with Sylvia Sidney and Donald Cook.

"When the revolution changed the government, it also changed the theatre into a great experimental institution" Miss Goldina asserted.

"Only a few cents is charged to see a show. All receipts go to the government. The Soviet pays all theatrical salaries.

"In selecting a play or a screen story, we never ask if audiences will like the show. We always produce a show which will educate them.

"Each theatre and studio is a unit in the scheme of things. Before the premiere of a new play we have a general rehearsal at which all actors and workers at other theatres in the district attend. Their vote determines whether a play is interesting enough to show to the public.

"Thus certain theatres grow to have great prestige and their stars are nationally known. Players never leave a company to join another. The home of our company was the Habimah Theatre. We often closed it and went on tours through Russia and through France, Germany and other European countries.

"The Moscow Art Theatre was a similar group which toured America.

"In many cases the public does not respond to what the government considers a

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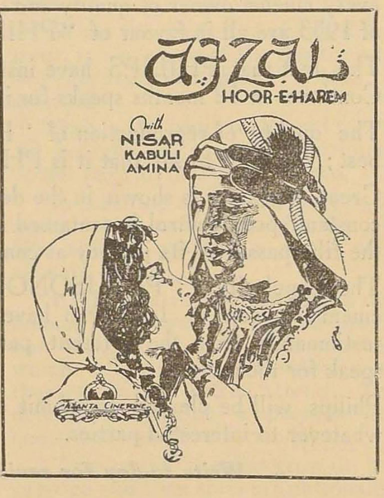

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Miss Goldina expects to make Hollywood her permanent home.

CRAWFORD, GABLE—STERNBERG COMBINATION.

Joan Crawford and Clark Gable are to co-star in one of the important pictures of the year, according to an announcement from the Metro-Goldwyn-Mayer studios. It also is to mark the first work of Josef Von Sternberg, famous director of Marlene Dietrich successes, on a talking picture at the Culver City plant for M.G.M.

"The Prize-Fighter and the Lady" is announced by Louis B. Mayer as the tentative title of the new play in which the heroine of "Letty Lynton" and hero of "Red Dust" are to be a co-starring team. It is an original by Frances Marion, in which Gable plays a pugilist and Miss Crawford a society girl who falls in love with the battler and defies convention for his sake.

Gable and Miss Crawford have appeared together before, in "Dance Fools Dance," "Laughing Sinners," and most recently in "Possessed." The new picture is, however, the first to be written with them definitely in view as co-stars.

Von Sternberg, famous for "The Shanghai Express" and many other hits ranging from George Bancroft gangster dramas to Dietrich starring pictures, has never directed either of the stars before.

LASKY BANS MANNISH GARB FOR ACTRESSES.

Viewing with alarm the mannish tendency among prominent feminine stars, Jesse L. Lasky, pioneer Fox Filmd producer, circulated motion picture executives, asking them to unite with him in a movement to squelch Hollywood's trousers-wearing craze.

In his letter to other producers, Lasky stressed the "immeasurable harm that is being done the industry by stars who forget they are women and openly parade in men's attire.

"For myself," Lasky wrote, "I will continue to engage for my pictures only those actresses who retain their feminine charm, regardless of how wide-spread the trousers vogue may grow."

The Fox producer pleaded against lax handling of the situation.

"If persisted in, this vogue will destroy the very foundation upon which all motion picture drama is based—the retention of womanly attractiveness and charm."

Lasky stated that he changed the story of "The Warrior's Husband," to point the finger of ridicule at the trousers vogue.

The picture, featuring Elissa Landi, Ernest Truex and Marjorie Rambeau, tells the story of Amazon women who take the place of men, ruling them with an iron hand.

BUCK JONES TO STAR SERIAL

Plans for the most pretentious program of serials ever produced by Universal were completed recently with the signing of Buck Jones to a contract. Jones will star in "Gordon of Ghost City," by Peter B. Kane, first of the five chapter plays which will be released this coming season.

"Gordon of Ghost City" will mark the popular cowboy actor's debut as a serial star.

Second on the list of serials to be produced is a twelve episode production of "The Perils of Pauline," in which Pearl White established herself as queen of the serials in the early silent days. For the last six months a nation wide search has been conducted for a worthy successor to Miss White who for several years has been living in retirement in Paris. Several applicants are under consideration.

"Phantom of the Deep", a submarine story will be third on the list and "The Adventures of Anne," the fourth. The latter will be a musical mystery serial. The fifth will be "Vanishing Shadow", based on a story by Edgar Wallace.

JUNIOR STOCK COMPANY COLLEGE

Adopting a new method of supplying the screen with new faces and new talents carefully coached and advanced, Carl Laemmle, Jr. announced this week that he has created a junior stock company at Universal City, with Prof. Harold Merrill Turney in charge.

In form, the Universal junior stock company will be a summer school of screen dramatics and Prof. Turney, dean of the drama department at the Los Angeles Junior College and one of America's foremost theatrical coaches will have a 'little theatre' at the studio to conduct his classes in expression, acting, voice placing and development, costuming, screen writing and general motion picture histrionic preparation.

Until the completion of the regular college and high school semester, Prof. Turney will have auditions each Saturday at Universal City. Beginning early in June daily classes will be conducted with each student enrolled only after he or she has been personally interviewed by a committee of studio executives, directors, cameramen and David Werner, casting director who will supervise the company. Upon being enrolled students will be given an optional Universal contract with assurance that they will be given work in pictures at every opportunity and, if their work in the classroom and before the cameras is of sufficient merit, seven years contracts with the senior Universal stock company will be offered, at the completion of the three months' course.

Hollywood has never sponsored such preparation for a screen career before. Neither has any studio made such plans to supply itself with future stars.

It is estimated that the Universal junior stock company, by June 15, will comprise 30 to 40 students of screen dramatics between the ages of 17 and 21 and that most of these young actors and actresses will appear in the early productions of the 1933-34 releasing schedule. Among the first pictures to introduce these studious newcomers to the screen will be Tom Brown's "The Forgotten Boy", John M. Stahl's "Only Yesterday", "Salt Water", co-starring ZaSu Pitts and Slim Summerville, and "In the Money", Lew Ayres' next starring vehicle.

To display their talents to studio executives, directors and artists, members of Prof. Turney's classes will present weekly programs of one and three act plays in the studio Little Theatre.

ROOSEVELT FILMS

The recent banking crisis and the steps taken by President Roosevelt to counteract the situation created and the unsuccessful attempt on his life has naturally afforded an opportunity to the film producing companies to take advantage of the popularity of the president to produce pictures about him. Pathe News has produced a picture "Behind the Scenes in the White House" in which each associate of President Roosevelt's staff, including his secretaries, bodyguards, official advisers and other members is introduced and then in turn explains his respective duties.

Universal too after weeks of secret and intensive production work, offered an unusual and timely feature, called "**The Fighting President**". A special print is being prepared, for the President and will be delivered to him as a tribute from Carl Laemmle. It was also seen by the President's daughter; at a pre-release showing in New York at the Rialto Theatre.

"The Fighting President" was produced by Universal in the east and prepared for the screen by Allyn C. Butterfield.

The story itself was written by Edwin C. Hill and Mr. Butterfield. Edwin C. Hill is the best known reporter in the World to-day. Since the advent of radio Mr. Hill has become known to more millions of people. Few reporters have known Franklin Delano Roosevelt any longer or more intimately than Hill. It is not surprising that to this outstanding newspaper reporter, dramatic writer and novelist should be given the honour of dramatizing the most spectacular figure in the world to-day.

It was universally admitted on March 4th that no peacetime president had ever before faced such a tremendous task or had taken over the reins of government at a time when the nation was so perilously close to the brink of financial panic and disaster. Out of the storm of a hard-fought political battle, from the terrifying Niagara of a world-wide and fast-growing depression, there was born on March 4th a new leader. No peace time or war time president has more astoundingly or quickly earned the title of the Fighting President. One short month he has occupied the office. In this short time he has disclosed qualities of leadership, of courage, of political and legislative sagacity, business acumen and smiling, friendly co-operation with all the elements in embattled Washington, which have astounded the world. No fictional story ever written could approach the truth which "The Fighting President" presents. From beginning to end of this

six-reel feature, action is the keynote, as action is the keynote of the Fighting President, himself.

LARGEST BROADCASTING STATION

Within three months, Hollywood will have the world's largest Broadcasting station at the RKO Radio studio. Attached to this, there will be a laboratory for experiments in the perfection of television. Mr. Aylesworth who is the president of the National Broadcasting Corporation sad, that "Hollywood is the seat of great artistic talent and to give fuller expression for this, radio should be used." As to television, Mr. Aylesworth observed "Television, in its present stage of development can only cover a radius of between fifteen and thirty miles. The wires are not capable of carrying any chain television broadcasts at this time. Television will be fully developed when there is a public demand for it. The first development of television will be to carry motion pictures into the home. Television artists will be motion picture players rather than radio artists as the public would rather hear radio entertainers than see them.

MUSICALS AGAIN:

Hollywood is on the verge of becoming the nation's popular music capital again. The film city relinquished this title to the east a few years ago, following the deluge of Hollywood composed tunes. Then Tin-Pan Alley took up its pen again, welcomed the composers and lyricists who had heard the call of the cinema, and proceeded to turn out more melody and since then it has led the country in musical output.

But now that Hollywood has agreed that music, like any other good thing, can be over done, the composers and lyricists are beginning to return, but the studios are proceeding cautiously with no desire to flood the market as was the case a couple of years back.

A distinguished feature about these musical offerings is its vastly improved technique. The music will not be stagy and the action will not be slowed down but it will be utilised for developing the story. Sound recording too is said to have been perfected so that now screen music is as good as the real thing. Warners ushered in the new cycle with their "42nd Street" and they will follow it up with "Gold Diggers of 1933". Paramount will have four pictures "A Bed Time Story" with Maurice Chevalier, "International House" with noted Radio personalities, "College Humour" and Marlene Dietrich's "Song of Songs". Radio has the "Maiden Cruise" under production and have signed the noted Czechslavokian actor, Francis Lederer for some musical productions. Fox has three musical pictures: "Adorable" with Henry Garat and Janet Gaynor, "My Lips Betray" with Lilian Harvey and John Boles and "I Loved You Wednesday". Universal has reissued their "King of Jazz" while the British Picture "Be Mine Tonight" is another musical they are distributing. It is anticipated that there will be a permanent continuation of musical pictures in small quantity, possibly three or four from each studio, and in each of them will be at least one and occasionaly two popular hits which will bring the total up to something like thirty numbers a year.

SWANSON IN AMERICA:

Hollywood hailed the return of one of its favourite daughters when Gloria Swanson, accompanied by her husband arrived after a year's stay in London. Both had many interesting experiences to relate of their stay abroad.

MARY'S PICKFORD'S LATEST

Not every star in Hollywood would have the courage displayed by Mary Pickford in "Secrets." For, despite her naive, childish appearance, the star in this picture, her first in two years--essays three distinct periods in the life of the woman she portrays, the teens, middle age and old age.

Time was and not so long ago, either when, according to all precedent, movie stars consented to appear only in roles which could be depended upon to glorify them. If they couldn't look their best in every picture they wouldn't play. And this went, to a certain extent, for Miss Pickford herself. But those times have changed. And under the changed conditions a star is called upon to do a lot more than merely look pretty.

In "Secrets," Miss Pickford appears as the young daughter of the New England shipbuilder who is affianced to an English Lord, but who chooses to elope with a clerk in her father's employ. But if most of her friends felt that it required tremendous courage to undertake this role, there is one life-long friend of Miss Pickford who even from the beginning had very little misgivings about it. That friend is D. W. Griffith, the director

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MISS ANUSUYA, MISS SHARADA, MISS SHALINI Etc.

Direction by—SARDAR BALASAHEB YADAV.
Story & Dialogues by—Master R. K. CHINCHLIKAR B.A. (Hons).
Music Direction by—BHURJI KHANSAHEB.
Photography by—KAMBLE BROS.
Recording by—V. M. GHATGE M.Sc. & WALWALKAR B.Sc,
Art Direction by—KULKARNI S.N. & GAIKWAR.

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through whom Mary Pickford came to the screen in the first place; for he says:

"Mary is one of the best actresses on the screen. I have always told her that, but, being modest, she never quite lost her doubts. Of course, it's a great thing not to become smug and self-contented, but it's another not to have full confidence in one's self. From her very first feature picture I have always felt that few motion picture stars were as capable as Mary. I am glad that she has had the courage to undertake this role in 'Secrets'."

MALAYAN FILM.

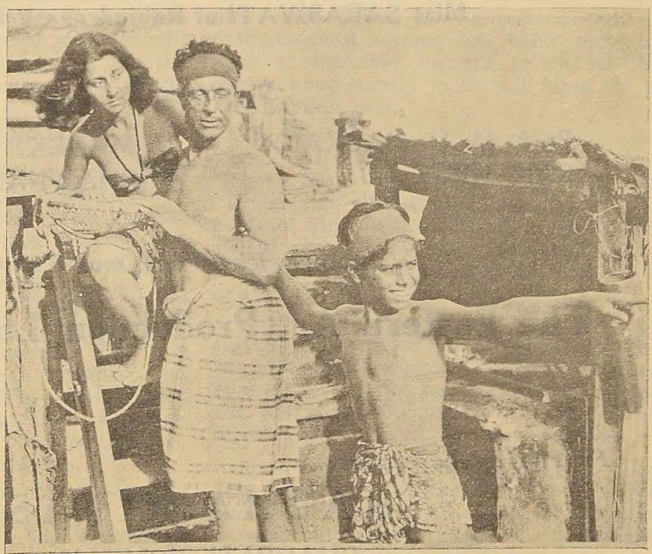
The tremendous task of assembling over one hundred thousand feet of motion picture negative and editing it down to the seven or eight thousand feet required for exhibition purposes, has just been complected on the Bennie F. Zeidman production "Samarang" (Out of the Deep)

Charles Hunt, associate producer personally undertook this complicated job with the assistance of Ward Wing, the director who made the picture entirely in Malaysia.

Abe Meyer has been engaged to create a a special musical score which involves the use of native musical instruments brought back from Samarang, this being the first time such instruments have been combined with regulation musical instruments and played by American musicians.

Gus Kahn, writer of "The Pagan Love Song" and other hits has written a special theme song entitled "Out Of The Deep" a Samarang love song, and Dave Snell and Chris Schoenberg composed the music.

Enacted entirely by native players and photographed entirely in the Orient, "Sama rang" promises to be one of the outstanding screen novelties of the year.



A Scene from the Malayan Film referred to in this article.

Continued from page 8.

A contract has been entered into by the Pathe News of America with the Pathe Cinema in Paris whereby the French company will have the sole distributing rights of Pathe News in all European countries except Great Britain in return for which the Pathe Cinema will install Sound trucks in every country in Europe.

* * *

Frank Buck, who made "Bring 'em Back Alive" has gone to Singapore and Sumatra with Director Armand Denis to make a jungle picture.

* * *

"Death Kiss" which Edgar Wallace wrote in America just before his death will be made into a film by Radio under the direction of Irving Pichel.

* * *

Wheeler and Woolsey who are now on world tour will make on their return a picture based on their adventures on the globe trot.

* * *

Edmund Rosland's play "Cyrano de Bergerac" will be filmed in a modernised form by RKO Radio with John Barrymore in the lead.

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INSAN YA SHAITAN

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Echoes from Elstree

FROM OUR OWN CORRESPONDENT

One of the factors that have greatly helped the American films to world wide popularity is Hollywood's enterprise in getting talents from all corners of the world. Russians, Germans, French, British and peoples of all other nationalities are all welcomed by producers and some of them are occupying very important positions. England too is slowly learning this secret of successful production and not one ship now comes from America which does not carry some well known players to Elstree studios. In addition to securing Bebe Daniels, B. I. P. have now secured her husband, Ben Lyon, Sally Eilers and Thelma Todd. Bebe will make her British film debut in "She Wanted Her Man" which Paul Stein will direct. Ben Lyon, Sally Eilers are scheduled to appear in "I Spy", a romantic comedy of a young man who is mistaken for a spy. Thelma Todd will appear in "You Made Me Love You" under Monty Banks' direction. If this importation of alien talents were to continue there is no doubt that British pictures will gain tremendously but what will be the repercussions on indigenous actors, it is too early to tell.

Popularity of British Pictures.

There is already abundant evidence that British pictures are proving popular throughout the world and now comes news that this policy of organised drive for British films has spread to South Africa. Recently a British Film Month was inaugurated at the Plaza, Cape Town, with "Brother Alfred" which according to advices received from that country proved very popular. This was followed by "Mr. Bill, the Conqueror" and "Josser joins the Army." The opening night was attended by the Acting Trade Commissioner and the Canadian Trade Commissioner and many local celebrities.

Everest always continues to attract the attention of film producing companies. An year or so ago, a film of the Kanchenchenga expedition was shown throughout the world and this year Gaumont sent an expedition of which you should all be familiar. Recently London had the opportunity of seeing another film on the same subject made by Captain Neol, F.R.G.S. entitled "Through Tibet to Everest," which graphically dramatises the great struggle against terrific natural forces amid cold and tempest in the rarified atmosphere of the roof of the world. The film not only shows the actual attempt to gain the summit but also visualises the quaint customs of the people of Tibet through which the expedition passed. The dramatic climax of the film comes when two of the party of British explorers, Mallory and Irvine, meet their death but 800 feet from the top.

Betty Astell for British Lion

Betty Astell, the popular British film star, known to millions of radio listeners, who recently signed an unique contract with one of the big American film producing companies which called for her services both as authoress and actress, has been prevailed upon at the last moment to cancel this contract and remain in British films, for at least another year.

The British Lion Film Corporation, with whom she has recently starred in three films, "That's My Wife", "Cleaning Up" and "Underproof" has secured her signature to a contract which will ensure her appearance in British Lion films for the next twelve months, with an option on a further period of a year.

Miss Astell, who is now starring in the current British Lion film, "The Stickpin", has had a meteoric rise to fame since her first appearance on the screen, less than a year ago, in "A Tight Corner", since when her services have been in constant demand.

Apart from being an artist of great talent Miss Astell is an authoress of no mean ability and a number of her short stories have recently appeared in London newspapers. She has also written several successful plays for the B. B. C.

"MAN OF ARAN."

"Man of Aran", the Gainsborough film on which Robert Flaherty commenced work last year in the Aran Islands, is nearing completion.

Given three fine days a week up to the end of this month Flaherty will have finished shooting Gainsborough's remarkable subject. He will then have to dismantle the astonishingly well equipped production plant he has established on Aranmore, the largest of the islands.

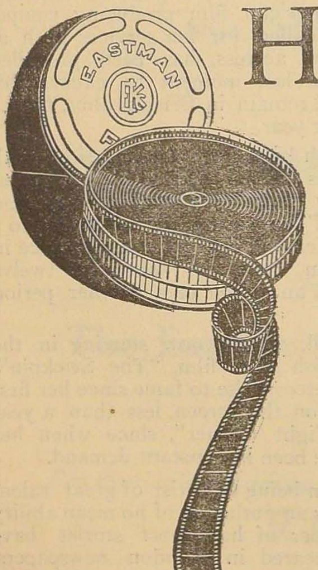
"Man of Aran" will present in the inimitable Flaherty fashion a real-life drama of the islanders' struggle to wrest the necessities of life from the rocky, barren wilderness in which they live and the terrific risks they take in heavy Atlantic storms to augment their means of existence. A recent glimpse of the film so far completed confirms promise of a film rich in undeniable box-office thrills. The sequenced he is currently engaged upon will, in particular, offer some of the biggest screen surprises ever calculated to provoke cinema-goers into a state of sheer excitement.

Fl aherty's unit includes, in addition to the staff sent out from England, half a dozen or so hardy Aran islanders, three of whom portray the principal roles. His major domo, a magnificent island type, has in the course of his association with Flaherty developed into a first-rate if somewhat forceful assistant film director. Flaherty has of course experienced most of the difficulties inseparable from film production of an expeditionary nature. Frequently communication with the Irish mainland is cut off by storms ; on other occasions a drop in the island's rainfall figures has deprived him of water for developing and printing. Then if wet weather has been prevalent, the absence of sun has held up "shooting".

However, climatic and material obstacles have been overcome, and Flaherty's well earned reward in the shape of a finished film is now within sight.

VISIT OF ARGENTINE TRADE MISSION.

The Argentine Trade Mission who are in this country on important commercial negotiations visited the Gaumont British Studios, Shepherd's Bush, Dr. Julio Roca, Vice-President of the Argentine Republic and head of the delegation, and the Argentine Ambassador were among those who came.



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"MARTHANDA VARMA"

A CRITICAL APPRECIATION

By A. Sundaram B.A.

"MARTHANDA VARMA," the master piece of the late lamented Sahitya Kusalan C. V. Raman Pillay B.A., has at last been picturized and screened. This well known historical Romance occupying a position of pre-eminence in Malayalam Literature contains such a highly complicated plot and such a wealth of dramatic situations that it will tax even the exalted brains of the world's foremost scenario writers and film directors. Keeping the above fact well in view and taking into consideration the enormous difficulties film producers usually have to surmount while attempting to produce a great picture of the type of "Marthanda Varma" we cannot but review it in a spirit of genuine sympathy and understanding. To produce a film in South India is very difficult and it is all the more so in Travancore, because of the all-round and absolute lack of facilities which are most essential for the successful production of a film. A first rate Studio, a well-equipped Laboratory, expert technicians and well-trained actors and actresses are indispensable for the successful running of a Film Company. But "Shri Rajeswari Films," Nagercoil have achieved almost the impossible by producing a notable picture without possessing any of these except having an experienced technician and Director in the person of Mr. P. V. Rao of "Satha Ram," "Signet Ring" and "Bakta Vatsala" fame. Assuredly the proprietor of the "Rajeswari Films" Mr. R. Sunder Raj, the moving spirit behind the whole undertaking, deserves our hearty congratulations for having started in Travancore a new industry almost against terrible odds, with rare courage and enthusiasm.

"Marthanda Varma" is essentially a Director's Film—a film in which the personality of the Director is visible from the beginning to the end. With the minimum resources available to him Mr. Rao has brought out the maximum results. The director's forcible yet delicate touches are easily recognisable in each and every flashing frame of Celluloid. Nobody will believe that almost all the interior scenes in the film were "shot" in a small, narrow hall in the company's buildings. Light adjustment and manipulation of camera 'angles' are very, very difficult and trying, within the restricted foreground of a roofed-up, ill-ventilated room. Mr. P. V. Rao has indeed shown his remarkable grasp of of Film technique by making his "Interiors" look exactly like those taken in a first-rate studio! Again in his "Exteriors" also, Mr. Rao has shown great judgment and skill. He has in his out-door "shots" made such a variety of camera "angles" that not even one "angle" in the film is similar to another.

Coming to the story proper, the Director though an outsider with no knowledge of the customs and manners peculiar to the Nairs of Travancore has done his best in giving it a presentable shape. It is rather unfortunate that Mr. Rao took upon himself the responsibility of writing the scenario also. With due deference to Mr. Rao's abilities as a technical director it has to be pointed out that his arrangement of the various sequences are not quite happy. The first four or five reels of the film constitute one continuous stretch of mild boredom. This could possibly have been avoided by cutting down all fighting to the minimum. The female characters in the story are introduced only in the latter half of the film. If only the scenario writer had arranged the sequences in such a way that the scenes in which the females appear are interspersed in and among the lengthy fight scenes, the first half of the film would not have been the monotonous thing that it is at present. There is an indescribable vagueness of action and lack of continuity throughout the film. The idea suggests itself that this lack of continuity might be due to the hurried manner in which the film was edited and joined. We would earnestly request the Director to have the film re-edited in such a way that more importance could be given to the highly emotional scenes in the film than to the lengthy display of puerile "Vithalism". The Director could have very well given more scope to Subhadra and Kudamon Pillay in the former's death scene. As a matter of fact all the tragic intensity of the story is heightened in that particular scene. Subhadra

as she is in that scene is not allowed to express in full her histrionic talents. Her pleadings to her infuriated uncle on bended knees are not sufficiently impressive because of the insufficient tempo in action. Surely the director could have given Miss Devaki and Mr. Rangaswami more time and more scope to grasp in full that high water mark of dramatic excellence and also to register in an indescribable manner the colour and climax of pure tragedy.

It is rather surprising that a journalist of Mr. M. C. Pillay's experience should have written such weak and ineffective titles. As a matter of fact, Mr. Pillay is capable of writing much better stuff. Evidently he had not sufficient time at his disposal to make his titles more telling and effective. The Art Titles of Mr. Ramaswami, the artist, are quite good. But unfortunately for us he has written some of the titles in rather minute characters which are unreadable. We wonder how the Director allowed such a thing to happen. Perhaps the titles were not "exposed" properly.

Coming to the actors and actresses, A. V. P. Menon as Ananda Padmanabhan is easily the best. He is the only actor who has intelligently grasped the spirit of the theme. His impersonation of the madman is a triumphant piece of film work worthy of a Babu Rao Apte or a Durgadas Banerjee. His facial expressions were quite appropriate and natural. Certainly here we have an actor of no mean abilities. Jayadev as Prince Martanda Varma is not bad. His hefty personality is of the right type for the celebrated warrior prince's part. If only he had been a little more smart he would have impressed us all the more. Any how we feel sure that Jayadev will come into better shape in succeeding films. Though there is nothing much to choose between the other actors, we have to say that Vinaik as Padmanabhan Tampi created in us the feeling that he was every inch a smiling handsome villain. He has done his part very well and has earned his own quota of well merited praise. Of all the actors, Vinaik possesses the best screen face.

About the actresses, nothing much need be said. Devaki the Heroine of many a G. P. C. Film has not disappointed us. As Subhadra she is effective and pleasing. But Subhadra as depicted in the story is a woman with a fighting temperament and defiant attitude. Devaki somehow has failed to convince us that she possesses either quality. But however of all the actresses Devaki's is the most attractive and most pleasant face to look at. But nowadays face values alone do not make a cine-actress! Padmini as "Parukutti" is very disappointing. She is neither beautiful nor clever. Her choice, we should say, is the most unhappy one in the whole film. The huge female figure that appeared as "Karthiyayani" will suit more for a flimsy comedy than for a highly romantic tragedy. None of these actresses, strange to say, look on the screen like Nair women. It looks as if their Madrasee tinge could not be effectively removed when playing Malabar roles.

"Martanda Varma," is expected to appeal to all Malayalees in Travancore, Cochin and Malabar. The picture is decidedly of permanent value in as much as it depicts on the screen for the first time in the history of Travancore a Malabar story. Its importance is all the more heightened because it brings back to life on the screen some of the most brilliant heroes of Travancore history. There is no more romantic figure in the whole history of the state than Prince Martanda Varma. The stirring times in which this warrior Prince lived and achieved success cannot be more clearly seen than on the screen. It is hoped people throughout Kerala would give this film the fitting reception it so richly deserves and thus encourage the producer to turn out more successful Travancore films in future.

RAMDOSS.

Telugu Talkie.

[Produced by Messrs. East India Film Company, Calcutta. Direction: Mr. Aktar Nawaz. Photography: Mr. Kistogopal.]

RAMDOSS, the Telugu talkie picture recently released at the Crown Theatre marks an improvement over the previous talkie productions of the company in the provincial languages. The photography is uniformly good and angles have been well chosen which are to the credit of the cameraman. Too much of camera panning in the earlier scenes, sets the lay man wondering what magic it is that makes the scene move wholesale. The trick photography where the inanimate images of Rama, Lakshman and Sita move out from their place on the heights of Bhadragiri has not been happily handled.

While the onlooker is required to think that the pilgrims to the shrine of Rama on the Bhadragiri are climbing the heights of a hill what is actually presented to our view is a mud mound. A long shot of an actual hill with pilgrims passing would have given more realism to thepicture. Gopanna taking charge of the Tahsilship has been very badly managed. The audience has to understand that he is a Tashildar only from the dialogues of other people. He is nowhere seen doing the functions of a Tahsildar. And immediately after the Dharmakarta of Bhadradri announces that the man who is attacked by the drunken mob is the newly appointed Tahsildar of Bhadrachalam, we are shown Tanisha growing enraged at the impertinence of Ramdoss in spending the sircar money to erect shrines for Rama, a Hindu diety. Thus there is a big time gap which the director has not cared to cover, so much so that the pictures seems to be merely a number of stray scenes grouped together. Lastly, when Ramdoss is released from the prison, he goes away abruptly even without taking leave of his spiritual guru Kabir. We can not think for a moment that Ramdoss in his time would have done like that. It would be well if the directors and scenario writers try to follow nature and be logical in the development of stories.

As regards the actors, Kabir, Ramdoss and his wife acquitted themselves well, though we cannot forget the fact that there has been too much affectation in the delivery of the dialogues, and also in acting. The torturers of Ramdoss of whom only one is gifted with the power of speech, have, not done justice to their parts, while the ill chosen figure of the son of Ramdoss is a dumb satelite of Ramdoss and his wife. The action of the Dharmakarta when he depicts his mental upsetting when the people assembled in the shrine of Rama accuse him of having been the cause of the disappearance of the idols is very artificial and affected.

BIHAR'S ATTEMPT AT FILM PRODUCTION.

By P. M. B.

"PUNARJANMA" or "The Life Divine" released at the Gul Cinema, Ranchi, on 17th May 1933 under the distinguished presence of His Excellency Sir James Sifton, K. C. S. I., K. C. I. E., I. C. S., the Governor of Bihar and Orissa claims to be the first film produced in Bihar. A fairly large gathering of the elite of the town were present at this special show on invitation. The show was open for the public from the next day, but did not run longer than three days.

The Mahalakshmi Cinema of Gaya, the Producers, and Raja Rana Jagannath Prasad Sinha, (the Raja of Deo Raj Estate) who is responsible for the Story, Scenario and Direction are to be commended for their initiative in harnessing the cinema talents of Bihar. But how far the Bihar's maiden effort is going to be productive is a matter that will depend upon the provincial patriotism it can claim.

It is a pity that the producers pitched upon for their first effort, the thread bare story of Bilwamangal and Chintamani, the silent and sound versions of which have already been in circulation long time ago. And about this new production itself there are very few good words to say. The photography is poor all through this lengthy film and the Direction does not seem to be efficient.

Perhaps the only redeeming feature in the whole film is the comparatively better acting of Arati Devi in the role of Chintamani A. K. Prasad (Kushta) as Bilwamangal, the hero, is least impressive and has failed to act his part well.

The photography being far from satisfactory, combined with the obvious failings of the novices in film acting, whom the producers seem to have recruited widely there leaves little to consider this as a successful effort of the film potentialities of Bihar.

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Trade & Technical

What is wrong with this Picture Business? Distributor's point of view.

I have read with great interest your interview with a prominent South Indian exhibitor which appeared in the January issue of "Sound and Shadow" and can very well sympathise with the position of exhibitors, declared a Bangalore Distributor, who recently paid us a visit. But the one defect in the exhibitor's point of view, if I may say so, is that no account is taken of the difficulties of the distributors and he forgets that the action of some of the theatre owners themselves make it necessary for rate of 60%, which your exhibitor says is exhorbitant, to be charged.

Supposing a distributor purchase the South Indian rights of a picture for Rs. 10,000. he has to make this money together with other incidental charges among the few cinema houses in the Presidency. Supposing he books his pictures for about 30 stations and the average collection is about Rs. 1,000 per station, he will have to charge at least 60% which will give him about Rs. 15,000 which will barely meet his expenses.

It seems to me that it would be better if the exhibitors would endeavour to get more people to see the pictures by well directed publicity and other ways. It is common with our exhibitors to contrast conditions in this country with those in America but I wonder how many of our exhibitors are capable of running a theatre as efficiently as their prototype in America.

It is erroneous to think that distributors are desirous of charging as much percentage as possible. They want to make the money which they have spent in the purchase and a little margin of profit and if they could do that, they will be quite satisfied. As a concrete instance take the case of an exhibitor in a certain station whose average collection for a picture is Rs. 1,000. Now, at the rate of 60% on this collection a distributor gets about Rs. 600. If the exhibitor is able by means of efficient salesmanship and suitable publicity to get a collection of Rs. 1,500 a distributor will be satisfied if he gets 45% of this, which works out to Rs. 625 which you will note is more than what he is now getting at 60% though in the latter case the exhibitor has to pay only a smaller percentage. Thus you will see that the salvation of the exhibitor lies in his own hands.

Again there is another matter which makes it necessary for us to stick to the percentage now charged. Take the case of a film which if properly handled can run at a certain number of theatres. Some of the exhibitors are so careless with the projection of the films that it is not unoften, that I have received new films which are quite unsuitable for exhibition after running in two or three theatres. This careless handling of the film does not in any way help the exhibitors but is positively harmful to the distributors making it financially impracticable for them to reduce their percentage.

The problem which the exhibitor has raised is a big one. Distributors fully realise the position of exhibitors but the exhibitors themselves can help a great deal by their manner of running the theatre and projecting the film for distributors to reduce their rates. I am not concerned with what other distributors might do but if some assurance is forthcoming as suggested by me it will be to the interest of the distributors to reduce their rates.

To talk of conditions in America without at the same time referring also to the exhibitors there, is, you will agree, very unfair to distributors here, concluded this distributor.

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New Process for Recording Sound.

By Helen M. Lewis

Here is described a new device by which the bugbear of cameramen to isolate the overhanging microphone is facilitated. It is also claimed it helps perfect sound recording eliminating all unwanted noises and helping to record noises even from a distance.

Improvements in the sound recording devices used by First National Pictures have already made obsolete the systems in general use only a few weeks ago, in the opinion of studio executives. It is anticipated that they will shortly revolutionize the entire procedure of recording dialogue and sound for picture purposes.

The new process, according to Major Nathan Levinson, chief sound engineer for the Warner Bros. First National studios, is a perfected sound concentrator, so designed that it collects the sounds desired for recording purposes with greater fidelity than ever before and, at the same time, eliminates all extraneous noises, not wanted on the sound track. A rough idea of the process, according to Major Levinson, can be secured by holding an ordinary wooden kitchen chopping bowl back of one's head with the bowl part turned forward. Conversations at some distance in front of the bowl, not understandable to the unaided ear, becomes quite clear with this simple device, while conversations behind the bowl, which could ordinarily be heard easily, are deflected by the back of the rounding bowl and miss the ear altogether.

Naturally the sound concentrator is nothing so crude as this, although it has been worked up somewhat on these general principles. It represents several years of experiment, dating from war times when similar devices were used in sound ranging work to locate the probable direction of enemy airplanes.

The new mechanism is both a refinement and an improvement on other concentrators which have been interesting sound experts for many months.

It is regulated exactly by gun sights, and it offers tremendous aids as well as considerable savings to picture producers. The first actual use of the device was made by First National in scenes for "Three On A Match," at the ocean beach. It has always beenpractically impossible to record conversations at the beach because the surf noise drowned out the voices and made recordings indistinct.

With the sound concentrator, however, the ocean noise was reduced to its proper proportion and actually recorded behind the conversation of Joan Blondell, Bette Davis and others. The concentrator also enables the sound expert to catch conversation and sound effects accurately from greater distances than have previously been thought possible. In making outdoor sequences for the picture, "Ride 'Em Cowboy," a John Wayne western, one of the "Four Star" group, it was possible to record perfectly conversation between riders on horseback as well as the sound of their horses' hooves from a distance of more than a hundred feet.

Only the technical cameraman can appreciate fully what this means to outdoor picture work. Hitherto it has been necessary to have a microphone within three or four feet of the speaker to catch his voice and not to gather too much outside noises. By the accuracy of the sighting and the power of the concentrator, it is impossible now to give the cameraman free rein and to let him have all the "sky" "gathered" at a considerable distance from the microphone.

Continued on page 52.

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Technical Notes and News.

THREE-DIMENSIONAL MOVIES

A demonstration in the latest development in Stereoscopy, or 'relief moving pictures' was given recently by Dr. Herbert Ives of the Bell Telephone Laboratories.

Employing a special screen consisting of thin glass rods, and a large revolving wheel on which a series of pictures had been mounted, Dr. Ives projected a moving image which possessed, in addition to height and width, depth, so that the whole subject had an appearence of solidity. The audience seated at either side of the screen were able to see the side of the image's head, whilst of course, those seated in front merely witnessed the full face view.

Whilst the size and delicacy of the apparatus used emphasises Dr. Ives' caution that the commercial appplication seems remote, the life-like quality of the moving image is convincing evidence that another milestone has been passed in the development of motion pictures in relief.

FOX SOUND CONVERSION COMPLETE.

Western Electric have now completed the conversion of the Fox West Coast Studios to the light valve method of recording from the aeo-light process which was formerly employed. The entire Fox Hills Studios have also been completely equipped with the Western Electric wide range system, the installation involving two of the latest Western Electric type "F" location channels, seven mobile truck units and two re-recording channels. "Cavalcade" was the first Fox product to be completed with the light valve process.

W. E. ACOUSTIC SERVICE.

With the completion of the frequency analyser constructed at their Cricklewood Works, the Western Electric Acoustic Department now possesses a complete range of instruments for acoustic and noise investigation and the service is available for consultation.

The frequency analyser just constructed is an ingenious device, permitting a detailed analysis to be made of the quality and pitch of any specific noise.

M. G. M. INSTALLS BELL & HOWELL PRINTERS.

Metro-Goldwyn-Mayer has ordered a battery of the recently developed Bell & Howell automatic sound and picture film printers to be installed in studios.

This printer, permits the simultaneous printing of sound wave and picture records on talking motion picture films used in movie theaters, instead of printing sound and pictures separately.

NEW FILMO PROJECTOR.

Bell and Howell has brought out a new Filmo projector, with 500 watt illumination, automatic power rewind, reverse switch for running film backwards, clutch for still projection, manual framer, etc. While a 500 watt 110 volt lamp with its intense illumination is standard for this new projector, 300, 400, and 500 watt 105 to 120 volt lamps may be used. A special device provides unequalled cooling for high power lamps, thus prolonging lamp life and giving maximum efficiency. It provides comfortable coolness for the projector exterior, too. The manual framer takes care of out-of-frame prints, while properly made pictures are framed automatically. A reflector adjustment gives maximum effectiveness to the reflector.

NEW FILMO CAMERA.

An all-purpose personal movie camera at a moderate price has just been announced by Bell and Howell. This camera, the Filmo 70-E, has four indicated film speeds and is equipped with a Cooke one-inch F 1·5 lens and a 216 degree shutter, giving it six and one half times the speed of ordinary F 3·5 cameras. The F 1·5 lens is fine for Kodacolour also, which means color pictures without additional lens expense.

The four indicated film speeds are half (8), normal (16), sound (24), and super (64) speed. This is the first time that super speed has

been attainable in combination with other speeds in any Filmo camera, except the turret head model.

The 24 speed is for films which are later to be synchronized with sound, and for pams and scenes from moving automobiles and trains.

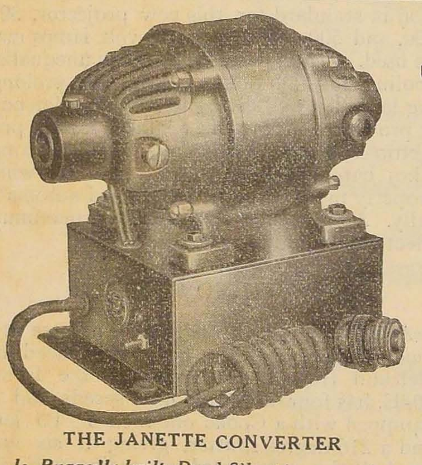
The high speed of the lens and shutter combination permits taking pictures indoors with a minimum of light, or outdoors at superspeed even in poor light. Of course the F 1·5 lens is instantly interchangeable with other special purpose lenses.

NEW DEVICE FOR MICROSCOPIC MOTION PICTURES.

The making of microscopic motion pictures has been greatly simplified by an attachment developed for use with a Bell and Howell 16 mm. motion picture camera and any ordinary microscope. The device consists of a horizontal tube mounting a split-beam prism which deflects about 90 per cent of the available photographic light in a parallel ray, into the regular standard 1" F 3·5 camera lens, which remains set at infinity. The remainder of the light passes up the microscope tube, set at 160 mm., over which fits a finder sleeve fitted with a mask which shows the user the limits of the field being photographed by the camera. This reduced amount of light reaching the eye makes it easy to observe the object that is being photographed and to keep it in sharp focus by means of the fine adjustment of the microscope itself. The third part of the accessory set-up is an adjustable camera stand that raises and lowers the camera to the exact height made necessary by the particular job under the microscope objective.

ERNEMANN PROJECTORS FOR REGAL.

The Eastern Electric and Engineering Co., 192, Hornby Road, P. O. Box No. 459, Bombay, have secured an order for two "Ernemann" III Projectors from The Globe Theatres, Ltd., Bombay, (owners of the Capitol Cinema in the City) for installation in their "Regal Cinema," Apollo Bunder, Bombay, which, when completed and opened in June next will be India's premier Talkie House, being the largest in this country and



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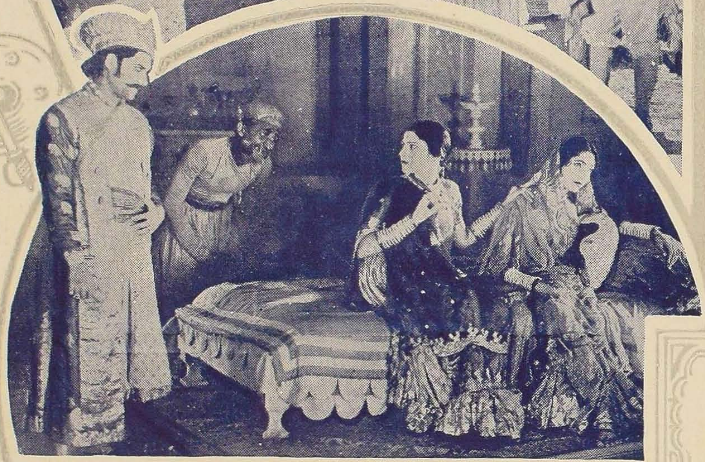

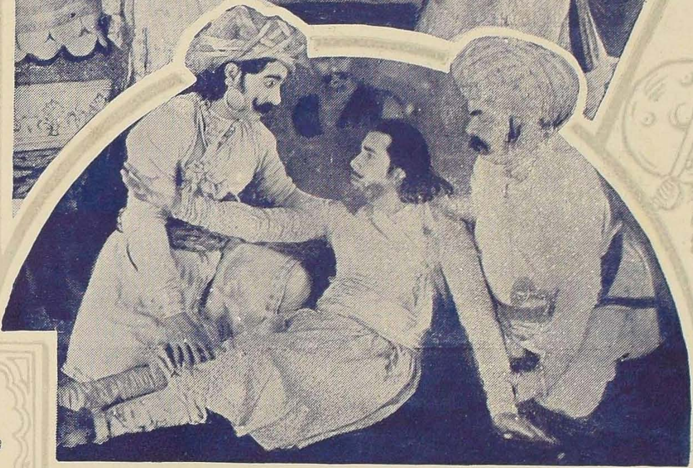

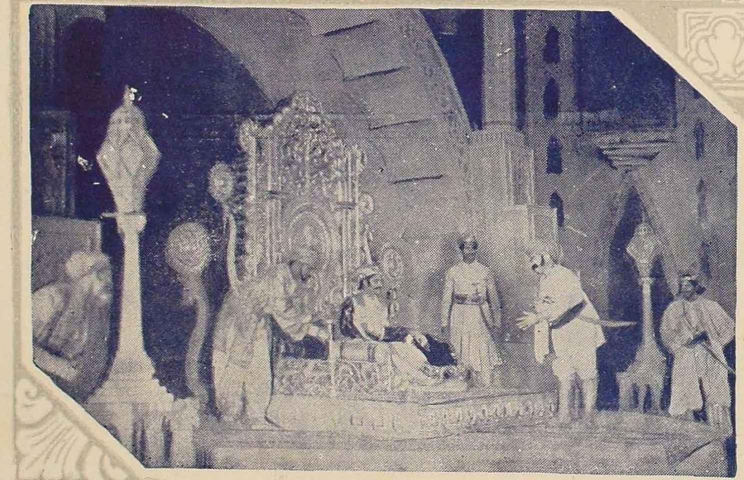

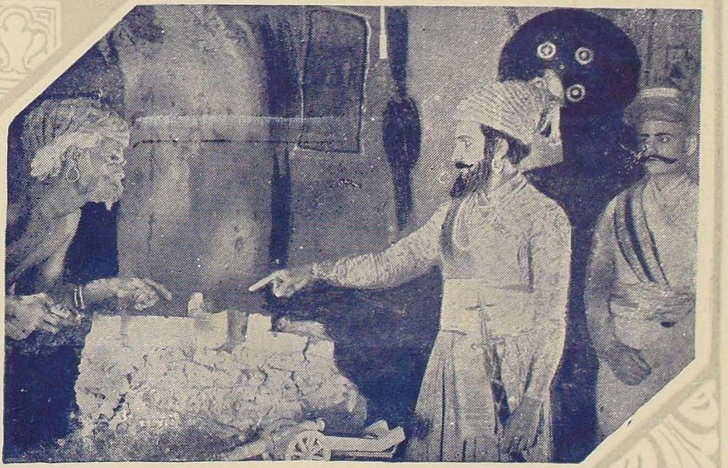

SULTANA as " Usha " in Usha-Haran "

fitted with the best available in every line of apparatus. The purchasers have a vast experience of Projectors and their choice of the "Ernemann" Machines for their up-to-date theatre, after investigation for over six months, bespeaks the incomparable merits of the apparatus.

The following number of machines were sold by them during March and April last :—

Rangoon ...	... 2
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Bombay (Regal) ...	... 2
Nagpur ...	... 2
Tiruvannamalai ...	... 1
Touring Machines ...	... 2
Hardwar ...	... 1
Nasirabad ...	... 1
Poona ...	... 1
Sholapur ...	... 1
Calicut ...	... 1
Poona ...	... 1
Raipur ...	... 1

Due to rapid demand for their machines, they report that their stock is entirely depleted and that fresh stock is expected within a fortnight.

A CORRECTION

In the April issue in the notes regarding "Film mutilation" which appeared under Trade and Technical notes" it was stated that Dr. Goldsmith resigned from the society of Motion Picture Society. We are informed this is a mistake and we extremely regret that such a slip should have occurred. The service which Dr. Goldsmith has rendered to the Society is really invaluable and we wish him many more years of usefulness to the society in its noble task of improving the films both technically and artistically.

B. T. H. IN INDIA

The popularity of the B.T.H. machines in India is strikingly illustrated by the fact that within a short period the Bombay Radio Co. who are agents for these machines have been able to sell more than 35 machines. During two months alone they have been able to sell eight machines to such places as Patiala, Ambala, Kopergaon, Farrukabad, Secunderabad etc.

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In the Indian Film World

MADRAS.

While in Bombay and Bengal we hear new studios being started, Madras has to her credit the increase in the number of houses that are being wired for talkie exhibition. Gaiety has already become a talkie house while National which for sometime reverted to silence, has once again been equipped with a reproducing machine and the latest addition to the list is the Popular Cinema. Now we have four talkies, Roxy, Elphinstone, Wellington and Paragon showing English pictures and five houses, Kinema Central, Crown, Gaiety, National and Popular showing Indian talkies. In between we have the Capital alternating between speech and silence. Roxy has of course the M. G. M. pictures, Wellington has a contract with Paramount and United Artists while Elphinstone has hitherto been showing Universal's and a few British pictures. It is now understood that this theatre has now entered into contract with RKO Radio, who have now established an office in Calcutta. Paragon, which is the new name of the old New Empire Theatre, is showing second run M. G. M. pictures and the latest information is that this theatre has contracted for Warner Bros. and Fox's pictures.

There is no such clear cut definitions so far as the Indian picture houses are concerned with regard to their products though Popular is now showing only second run Indian pictures, which means of course Urdu and Hindi pictures.

It is no wonder that under the circumstances with the number of theatres increasing, theatre managers are hard put to to run their shows profitably. It is understood that a few of the theatre owners waited on some of the newspapers and electric power supplying company to get some reduction in rates but nothing tangible seems to have resulted.

To add to the trouble, Madras is now having a number of amusement parks. I do not know what is taking place inside these carnival tents but I know in Bombay their records were not so satisfactory. It seems to me that the theatre owners should join together and lead a deputation to the proper authorities so that the same regulations as are applied to their houses should be enforced in the case of these shows also.

I referred already to the attempt at the introduction of something like "A" and "U" class films in this Presidency in the last issue. I hear that a committee of three members have been constituted who are now touring to get materials to arrive at a proper decision on the matter. I would like this committee to bear in mind that conditions in this country are so dissimilar to what they are in England and America and come to a decision which will be practicable and useful to the prupose intended.

Inspite of the increase in the number of Indian talkie houses, still exhibitors are obliged to content themselves with Hindi and Urdu pictures owing to the paucity of pictures produced in the vernacular languages. Everywhere I hear of the losing interest in Hindi pictures and successful business being done by Tamil and Telugu pictures even though these pictures are any thing but satisfactory. I was told that one Tamil picture has been able to secure business of about 2 lakhs and allowing for any exaggeration, there can be no doubt about the profit making possibilities of pictures produced in the vernaculars of this Presidency. Still it is a wonder that all the attempts that are being made for having a studio here have been mere attempts. The time seems to be very opportune for any studio to make easy money under the circumstances but who will be the fortunate person nobody can tell at the moment.

With no studio of her own it is but natural that Bombay and Bengal producers should take advantage of the opportunity. East India film Co. produced "Ramadas" in Telugu which was released at the Crown and from the reports I hear, it did not do as much business as it was anticipated. The picture was produced in about fifteen days and perhaps this might be one of the reasons. I hear

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that Mr. Gopala Iyer had again been to Madras for arranging for the production of a Tamil picture and that Mr. Vadivelu Naicker whom our readers will remember for his work in Harichandra and Galava has been entrusted with the selection of cast etc. for a story, probably "Prahlada" Mr. Naicker will be starting to Calcutta early in August. It is also understood that Mr. C. V. Raman of the National Theatres Ltd. has made arrangements with the Imperial Film Co. of Bombay for the production of Valli's Wedding in Tamil. Madans too are contemplating to produce two more Tamil pictures with Rajalakshmi, the subjects will be chosen from Valli's Wedding, Dasavatharam and Shakuntala.

Some of the people who went to Kolhapur for the production of "Sita Kalayanam" have returned. The latest advice is that the shooting of the picture has been completed successfully and especially the last sequence that of the Swayamvar scene will be one of the striking scenes in the picture. Almost all the noted actors of the Prabhat Film Co. Master Vinayak, Mr. Nimbalkar, Mr. Bhagwat etc., are not only taking part in the scene but also are speaking in Tamil. Tamil knowing cinemagoers will be surprised to hear of the perfect pronounciation of Vinayak, Nimbalkar and Bhagwat. I also understand that Mr. Shantaram, the able Director of the Company, sings in a chorus but he will not be visible. What a pity that we cannot hear Mr. Shantaram's voice separately and see him on the screen? I trust Mr. Shantaram will rectify this omission when he makes his next Tamil picture. From the enquiries, I hear, people await with keen interest this picture.

The Telugu picture "Prithivi Putra" which concerns the story of Narakasura which Saraswati is making has, I hear, been completed.

BANGALORE

GLOBE THEATRES: Released "Divorce with Family" featuring Jackie Cooper, Lewis Stone, Conrad Nagel, and though it ran for only 3 days being a Wednesday programme—had crowded houses—

"Struggle" featuring Hal Skelly and "What a Widow" with Gloria Swanson are two good pictures of United Artists that are being released here during the end of the month.

M. G. M's. "Red Dust" featuring the mostly talked off Clark Gable and Jean Harlow, "Smiling Through" with Norma Sherer, and Fredric March are some of the coming attractions.

ECLIPSE TALKIES: The sound effect of this theatre, which to start with, was not very satisfactory has been improved to an extent that nothing is left to be desired. They are releasing a number of outstanding productions of Universals and Warners. I understand that they have entered into a contract with Fox Film Co. also

"Mummy" featuring Boris Karloff is being released at present. Universals "Nagana" with Melvin Douglas and "Night World" with Boris Karloff, Mae Clarke and Lew Ayers and Fox's "Pass Port to Hell" featuring Elissa Landi and Paul Lukes are to be released in August.

NEW EMPIRE TALKIES: "Charlie Chan's Chance" featuring Warner Oland Alexander Kirkland and H. B. Warner and "Merely Mary Ann" with Charles Farrel

A Scene from Prithvi Putra Saraswathi's Telugu Talkie.

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and Jaynet Gaynor, are two of the good pictures of Fox Film Co., that will be out by the end of this month.

"Sign of the Cross" Cecil B. De Mills widely talked off picture from the Paramount Studios will be released during the 2nd week of August. Fredric March, Elissa Landi, Claudette Colhert and Charles Laugton—all these promise to keep in store for us an enjoyable treat.

SELECT TALKIES:—Are screening at present Metha Luhar's "Sashi Punho". Madan's Tamil "Savitri" and Bharat Movetone's "Hatam Tai" had a successful run at this theatre.

Paramount's "Blonde Venus" featuring Marlene Deitrich and Herbert Marshall, Sagar's "Mahabarath" featuring Zubeda and Jal Merchant and "Chandrahasa" will be released in succession. I also understand that they intend installing an R.C.A. machine and "Puran Bhagt" will be first picture to be released on the new machine.

PARAMOUNT THEATRE:— Are screening at present "Dhruva Charitra" featuring Misses Kajjan and Cooper and East India Film Co's "Ramdoss" will be released shortly. Prabhat's. "Illusion" had a glorious reception in this theatre for full 2½ weeks. Saraswati Cinetone's "Vagabond Prince" is to run here from 1st September.

SELECT PICTURE CIRCUIT:—I understand that they have taken up agency for South India for Ajanta Movietone picture of Bombay and Chatrapathi Cinetone of Kolhapur.

"Afzal" featuring Master Nissar is the first production of Ajanta Movietone and "Kurukshetra" is the first of Chatrapathi Cinetone's that will be released shortly.

The representative of Warner Brothers and Mr. Dewan of United Artists had been to Bangalore during May in connection with making arrangements for further releases They stayed with Mr. Jayantilal of Famous Pictures during their stay in Bangalore.

Mr. Jayantilal J. Thakore has left Bangalore to Kolhapur, thence to Poona and then to Bombay. Expected early next month.

Dr. Patel is in Bombay since a month.

CEYLON:

Mr. K. N. Sundresan of the Exhibitors Film Service had been recently here in connection with the release of their Tamil Picture "Nandanar" and also of the "King of the Wild". It is understood that he has concluded negotiations with the recently formed film distributing company, Indo-Ceylon Film Exchange under the management of Mr. Kanakasabapathy, for the release of their pictures in Ceylon theatres. Interviewed Mr. Sundaresan informed me that Hindi pictures are even less popular in Colombo than in Madras. The only pictures that will find a market are Tamil pictures but such pict ures are very scarce. Conse

Mr. Nimbalkar as Keechaka in Sairandri.

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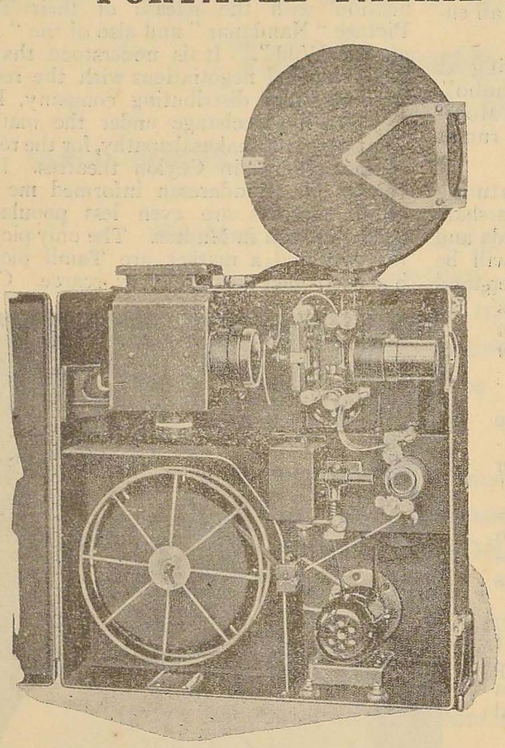

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quently even theatres equipped with sound reproducing machines are showing silent pictures.

Mr. Hans Van Starrex who has established a film hiring department, has gone to England to negotiate for the purchase of pictures for this market.

BOMBAY.

AJANTA CINETONE:—Their "Afzal" has been released at West End Cinema. Mr. Bhavnani has selected a Rajput story for his second picture and shooting will begin soon.

ARVIND CINETONE:—"Noor-e-Iman" story by Mr. Khatib and scenario and dialogue by Mr. Sharma M.A., featuring Nandaram Pehelwan, Rajah Sandow, Saverbhai Kaiser, Madhavrao Lele, Miss Dulari, etc will soon be released. They have been recently to Kolhapur with an Adair Jenkins set for exteriors.

IMPERIAL MOVITONE:—"Merry-go-round" or "Dorangi Dunya" directed by Mr. Pessi Karani has been released at the Majestic Cinema. Their social picture "Saubagya Sundari" is still going strong. Coming pictures are "Temple Bells" featuring Sulochana directed by Choudhary and the two versions of "Rukmini Haran". The latter is likely to be released by the 5th of August. The Rukmini Haran party had been recently to Kolhapur for outdoor shooting.

JAYANT:—"Zahri-i-Ishak" with Zohra and Panna is ready.

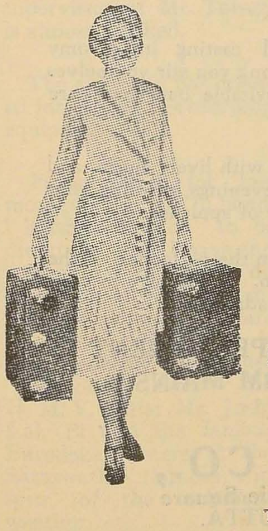
KRISHNA:—who are building a new studio at Andheri, with better accommodation and facilities for producing sound pictures have suspended production for the time being.

MAHALAXMI CINETONE:—"Bulbul-e-Punjab" with Master Modak and Miss Zubeida, directed by Mr. Nanubhai Vakil is now complete, and will be released at Krishna Cinema. Their next will be a Mythological subject.

V. R. MEHTA: "During Damsel" is completed and is already booked for showing in Bombay, Ahmedabad and Baroda.

PARAMOUNT:—are producing "The Passion" with Ashraf Khan and others directed by Advani.

SYNCROFILM



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RANJIT:—"Miss 1933" is awaiting release at the Imperial Cinema on 22nd July. "Tara Sundari" is progressing. Jayant Desai has completed "Bhola Shikar." "Krishna Sudama" and "Rajputani" are nearing completion. Mr. Chandulal Shah will shortly take in hand "Gun Sundari" adapted from a famous Gujarati Novel.

SAGAR:—"Mirza Sahiba" "Mad Cap" and "Sati Anusuya" are completed Mr. Ezra Mir is likely to produce "Lalla Rookh" amidst beautiful locations in Kashmere. "Chandrahas" directed by Badami with Kamalabai is almost ready.

SHARDA:—Bhogilal Dave, better known as "Boss" has come back after his illness. He is after some new stars for his picture, "Harijan." "Shahi Punho" is finished. Mr. Bhatta is busy with the erection of a new glass studio.

SELECTED ARTISTS MOVITONE:—Messrs Continental Talkie Equipment Corporation of Bombay, the sole agents and distributors of Selenophone Variable area recording and reproducing plants has started a this new concern. Their first picture will be "Actress" by Paisal M.A., B.L., with songs and dialogue by S. M. I. Bukhar B.A., president of the Continental Talkie Equipment Corporation. They have ordered one double set Selenophone Variable area and Density recording plants costing about Rs. 70,000/-

VIJAYA CINETONE:—intend to produce "Seetha Swayamvar."

WADIA BROTHERS:—are shooting their picture "Lal-e-Yaman" at the Ajanta Studios. Story and songs are by Mr. Joseph David, of Alam Ara fame.

THE "DESHI NATAK SAMAJ":—of Bombay gave on June 26th a performance in benefit of "Chatrapat" a cinema weekly of Bombay, under the presidentship of Khan Bahadur Ardesher M. Irani and the function was attended by proprietors of Ranjit, Sagar, Saroj, Jayant and other film companies and by many of the Bombay actors and actresses.

POONA.

SARASWATHY CINETONE.—Many changes are evident. Art Director Mr. Arolkar and Mr. Rangnekar, author, have left. Mr. Gokhale assisted by Mr. Wategaekar is in charge of the art section. The author's post has been abolished and able independant

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writers will be encouraged while the continuity will be treated by Mr. Torney. Master Krishnakant, who will act as Prahlad in Hindi version, the tender age of Master Mohan preventing him from acting in two versions, is a new addition. Miss Shakuntala, a noted artiste from the Kohinoor United Artists has been added to play in Prahlad. She will also take the part of the late Miss Netra Bandekar in a slightly changed version of the "Mysterious Prince."

Mr. Balchandra Pendharkar, the founder of Saraswati Cinetone has once again joined the concern and is writing a very powerful story on the life of Sambhaji, the Maratha King. The title of the film will be "Chatrapati Sambhaji." Master Vithal will play Sambhaji, the young Maratha King, while Salvi will be the seasoned villain as Kabji, the Kanauj.

The new studio of the company at Shankarset Road is nearing completion. Electric power and the latest automatic developing plant are some of the new innovations in the studio.

Work on "Prithviputra," a Telugu Talkie, directed by Mr. P. Sreenivasa Rao of Bezwada under the supervision of Mr. Torney is almost finished.

The company has ordered for a new re-recording equipment.

Preparations for two more pictures are in hand. "Krishna Naradi" to be directed by Mr. Bhave and "Mahananada" to be directed by Mr. Pendharkar.

Mr. Narayanrao Devare of Digweer Cinetone is busy shooting his picture "Tulsidas" with the H. M. V. artist Mr. Joshi Lal. B. and the famous Barodekar sisters, at the Saraswathy Studio, in spite of the inclement weather.

KOLHAPUR,

CHHATRAPATI CINETONE :—Their story writer, Mr. R. K. Chinchlikar is busy editing their "Kurukshetra" a mythological extravaganza, which is to be released at the end of the month at the Majestic Talkies, Bombay. Grand preparations for another super picture, "Sohrab and Rustum" is going on. But their very next will be another mythologicol picture, probably based on the life of Buddha, while Sardar Balasaheb Yadav is also thinking of producing a Hindi version of their "Domestic Feud."

PRABHAT :—Shooting of their multicolour picture "Sairandhri" is almost over except for a few comic scenes in the kitchen room and a scene showing the old Kanchuki bearing the corpse of his daughter, Harini, coming to the Court of Virat.

Miss Leela & Raja Sandow in "Noore Iman."

After editing the picture Mr. Shantaram intends to go to Germany in connection with the printing of "Sairandhri". Mr. Damle is in Poona supervising the studio construction.

In a proprietor's meeting it has been decided to start a "Prabhat Institute" at Poona, where training in Acting, make up, Photography, Recording etc will be given.

Shooting work on the Tamil picture "Seetha Kalyanam" is over.

Mr. Varerkar is writing a new story that will feature Buavareb, Bajar Battoo, Bhagwat and a new small girl. Master Vinayak is also likely to have a role in the picture and it is said that he is securing a new heroine.

LAHORE

Two new talkie houses, known as "Diamond Talkies and Globe Theatres" have been opened, the latter at Lahore Cantonement.

A new talkie house, known as "Friends Theatre" has been opened at Hosiarpore.

HIND MATA CINETONE of Bombay are now at Lahore at work on the punjabi version of their "Mirza Shabian.

SAROJ MOVITONE have sold their two pictures "Rup Basant" and "Nakeshe-Sulamani to the proprietor of Wellington Talkies of Lahore.

Maharashtra Cinetone's "Prithviraj Sanyogita" has been offered 40 Thousand rupees by a party.

COSMOPOLITAN FILM CO., are leaving for Bombay for the production of their pictures "Unhappy India."

DELHI

SILENT PICTURE HOUSE. A new "Cine Paris" has been started at Talkatora Club. Another cinema is ready in the heart of the city for lease. Elphinstone Theatre of Madan's are now showing English and 3rd or 4th run Indian pictures.

Mangal Talkies have gone to Bombay to insert some new pieces of Dances and songs of Miss Akhtar of Agra in their picture "Vagabond Prince" seeing the failure of the picture at Lahore, Delhi etc.,

It is learnt that Madan Theatres have sold the Northern rights for their picture "Alladin and the Wonderful Lamp" to the

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proprietor of the Krishna Talkies. Krishna Talkies showed "Lanka Dahan" for two weeks and "Daku Ki Dulhan" of Burma Imperial Co., for one week. "Radha Krishna" of East India Film Co., ran for three days. Other pictures showed were, "Vagabond Prince" for two weeks, "Hatim Tai" 1st and 2nd instalments, two weeks each at Majestic, "Mahabharat two weeffs, "Rup Basant" two weeks, "Street Angles" two weeks, and "Puran Bhakt" four weeks at Royal.

UNITED PROVINCES.

Globe Cinema and Quaiser Cinema of Agra are likely to be closed. A new cinema house at Sikhoabad under the name of Friends Cinema will screen silents. Royal Cinema of Shahjahanpore have re-opened after 4 months rest. The talking set of Majestic cinema having failed, they are thinking of having another set.

RANGOON.

We have to record with deep regret the sad and unexpected demise of Babu Sher Mohamed, a leading citizen on the 22nd June. Babu Sher Mohamed established the "Sher Daily News" the only Urdu daily in the country. Later he entered into film business and established the "Sher cinema" where in addition to well known Indian pictures, some of his own pictures produced in Burma were shown. He was also the owner of the Sher Ice and Aerated Water Factory. He leaves behind a sorrowing widow, two brothers, Khan Bahadur Wali Mohamad M. L. C., and Khan Bahadur Ebrahim and his nephew Mr. A. R. Nixami, Proprietor of the Imperial Motor Works Ltd.

CALCUTTA.

BENGAL MOVIE PICTURES LTD:— A new concern have announced that they will start production soon with "Roop Sanatan" in Bengali. Bharat Laxmi Pictures have started work with Mr. Profulla Roy as Director, Mr. Charles Creed of Madan's as Cameraman, Mr. Kalidas as make up expert and Messrs Samar Ghosh and Hahangir Irani as the electricians. Their first picture will be "Ramayana" in Hindi and "Chand Sadagar" with Mr. Ahindra Choudhury, the famous stage actor in the principal roles.

EAST INDIA FILM COMPANY:— "Chandragupta" an Urdu production with Sabita Devi and Gul Hamid directed by Kadar is to be released at the Alfred Talkie House. "Muktar Begum" under Mr. Akhter

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Nawaz is progressing. Work on "Aurat Ka Piar" has held up owing to the illness of Mukhtar Begum will soon be renewed. "Pujari Ki Ladki" is not progressing. Their contemplated Bengali "Jaidev" is not likely to be started soon. They are likely to produce some more pictures in Tamil.

INDIA FILM INDUSTRIES :—"Savitri" released at the Purna Theatre has been well received by the public. It will next be shown at Chhabighar, at Sealdah. Preparatian for their next picture "Reenmikli or Nahus Upakhyan" with Mr. Tincowri Chakravarty is going on. Mr. Madhu Seal has joined this concern. They have ordered for a sound truck and will be building their own studio.

MADAN THEATRES LIMITED :—"Jaydev" written by Phani Vidya Binode and directed by Jyottish Banerjee has been released. They are said to have started "Ramayana" and "Behula".

NEW THEATRES LIMITED :—Kumar Promathesh Chandra Barua has joined this concern as a producer. He will produce "Stri Buddhi" a comic story by Mr. Sourindranath Mukherjee. Premankur Atorthy has almost completed his Urdu picture "Yahudi Ki Ladki" with Prithviraj. Tara and Ratan Bai. "Seetha" in Bengali with Sisir Kumar Bhadury as Rama and Miss Kankavati as Seetha directed by Bhadury himself is almost finished. Dhiren Ganguli's comic three reeler "Excuse Me, Sir" is also complete. Devaki Bose has started work on "Mira Bai" with Mrs. Durgabai Khote and Prithviraj in the leading roles. The picture is being shot at the Barua Studio, which has been hired by New Theatres. A feature of the picture is that Mr. Nitin Bose, their chief cameraman has taken over the art direction also.

They have taken over the management of the New Pearl Talkies.

RADHA FILM COMPANY :—Bengali "Sree Gouranga" is running for 8th week. The Hindi version is almost ready. This next will be an Urdu production Mr. Samar Ghose, sound recordist, has left the concern.

THE NEW EMPIRE OF CALCUTTA has issued a booklet declaring their preference for British films. The booklet states that "less than two years ago, it was difficult to get upcountry exhibitors to consider British films. Today there is complete circuit which is extending every week.

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ALLIED PICTURES :—

M. H. Hoffman, President of Allied Pictures Corporation, returned to Hollywood on May 21, after a three months stay in New York and other principal exchange centers.

M. H. Hoffman, Jr., Vice President, is preparing three stories for immediate production, the first of which, starting in ten days, is " Pullman Car," original story by F. Hugh Herbert, and first of the series of four Allied Specials for the 1932-33 program. This will be followed by " Davey Jones' Locker," original by Adele Buffington to be directed by Harry Fraser, and a western, " Boots of Destiny," original by Kurt Kempler, which will feature Hoot Gibson.

Hoot Gibson's "The Fighting Person," original story and direction by Marry Fraser, is now in production with Marceline Dey in the supporting feminine role and a selected cast.

COLUMBIA :—

Columbia, a few years ago regarded as " one of the small independents " among the motion picture companies, is now not only up among the majors but stepping out in front of some of them.

It signed three of the best directors in Hollywood recently—Lewis Milestone, maker of "All Quiet on the Western Front" and "The Front Page"; Roy Del Ruth, who guided "Blessed Event," "Blonde Crazy" and "Winner Take All," among others; and Frank Borzage, whose "A Farewell to Arms," "Bad Girl," and " Seventh Heaven " are screen classics.

" The Party's Over," current comedy success of the Broadway Stage, has been bought for picturization. Likewise that other smash hit, "Twentieth Century," as well as the novels, "Kaleidoscope in K" and "Biddy"; the Screen Guild prize-winning play, "A Man's Castle," and several more dramatic or literary successes.

" Shall We Tell Our Children " is the title of a powerful drama of youth about to be released by the Columbia Studios. It was written, directed, and starred in by Willard Mack, veteran actor and playwright, author of " Tiger Rose," and other stage successes. The photoplay stars Jean Parker, a girl of 18, who is still attending Pasadena High School. Mack's striking drama deals with the problem of whether parents should talk frankly with their children in the matter of life's perplexities, or should permit them to grow up in " Blessed Innocence." It has been approved by several women's organizations which usually don't take too kindly to sex pictures.

Frank Borzage, who discovered Janet Gaynor and starred her with Charlie Farrell, is about to make, for Columbia, a picture much on the type of " Seventh Heaven ", except its locale is New York instead of Paris. It's called " A Man's Castle ".

And Borzage is testing out dozens of boys and girls in their late ' teens to portray the youngsters who carry this story.'

Jack Holt's first picture will be "The Wrecker" and has as its highlight the recent earthquake which rocked Southern California.

EDUCATIONAL:

The trend toward music in pictures will not be confined to feature productions, according to Educational Pictures, whose program of short features for next year will include a minimum of thirty-eight short subjects in which music will play a very important part. Of these, at least two series will be one-hundred per cent musical, including a group of six two-reelers which will be screen adaptations of some of the world's most famous musical comedies. This series will be elaborately produced, with large casts, pretentious dance numbers, and specially written music to supplement the theme songs of the well-known musical comedies.

Screen dramatizations of current popular song hits will comprise a novel one-reel musical series which Educational is planning. Each of these reels is to be devoted to the dramatic picturization and musical rendition of one of the most successful of the popular songs.

The Terry-Toon series, which, since its inception, has stressed the musical angle, will contain a maximum amount of singing and orchestral music, according to Paul Terry and Frank Moser, producers, who intend to further develop the operetta cartoon which they introduced this season, and which has been proving very popular.

Even Ande Clyde has gone musical and in his latest comedy, puts over a song or two, including "Dora's Dunking Doughnuts" which is rapidly getting into the "hit" class.

Robert C. Bruce returns to the Educational field, a contract having just been signed whereby Bruce will make a distinctly novel series of six one-reel pictures for Educational's 1933-34 program called "As A Dog Thinks" comprising "human interest" stories about dogs and in which he intends to show the native intelligence and emotional reactions of dogs in compact human interest stories.

FOX :—

With five pictures in the cutting room, four in productions, and four big specials starting within the next few days, things are humming at the Fox studios.

The new productions, with directors and tentative casts, are:

"The Devil's In Love." Director Wilhelm Dieterle. Victor Jory's first starring picture. Additional cast: Loretta Young, Vivienne Osborne, Herbert Mundin' C. Henry Gordon and Harvey Stephens.

"The Last Adam." Director John Ford. Will Rogers.

"Paddy The Next Best Thing." Director Harry Lachman. Dialogue director Edwin Burke. Janet Gaynor, Warner Baxter, Margaret Lindsey, Joseph M. Kerrigan, Fiske O'Hara.

"Shangai Madness." Director John Blystone. Spencer Tracy and Claire Trevor. Others of the cast to be determined.

A Scene from "Insan-ya-Shaitan" Produced by The Eastern Art Productions Ltd.

A number of additional productions, including Lilian Harvey's second picture, "My Weakness," are now in preparation.

Pictures now in production at Movietone City are "Berkeley Square," and "I Loved You Wednesday." "Arizona To Broadway" and "The Man Who Dared" are being made at the Hollywood studio and George O'Brien's "Life In The Raw" is being made on location.

HAL ROACH:—

Stan expects to return from his vacation on June 1. He and his partner, Babe Hardy, will then begin work on another comedy. They recently completed their latest feature, "The Devil's Brother," which will shortly be released by Metro-Goldwyn-Mayer. The feature, with Dennis King, Thelma Todd and others, was directed by Mr. Roach.

Considerable interest is being attached to the arrival of the two English comedians, Douglas Wakefield and Billy Nelson, right into the camp of Laurel and Hardy at the Hal Roach studios. The comics were signed to a long term contract by Mr. Roach, who is in London, and they are expected to arrive in this country in July.

Wakefield, according to London reports, is a Yorkshire comedian who amused the King and Queen of England at the 1931 royal command performance. He has appeared in musical shows and revues, and Billy Nelson is his comedy partner.

MONOGRAM:—

Ben Verschleiser has been signed to produce "Devil's Mate", one of the four remaining melodramas on the present Monogram schedule. Verschleiser recently produced "Krakatba" and "Breach of Promise".

Plans for the immediate production of the two remaining Rex Bell-westerns were approved. The westerns will go into production shortly after the removal of Monogram headquarters to Western Service Studios. The title of the first one is to be "The Fugitive". The other, is as yet untitled. Both pictures will be under the supervision of Paul Malvern. The two remaining Bob Steele westerns may also be paired off for production.

In token of Ralph Forbes' excellent work in "The Phantom Broadcast", he has been engaged to star in the company's first picture on its 1933-34 program. The story is "The Avenger", from the novel by John Godwin, to be directed by Edwin L. Marin. Production starts early in June, under the supervision of Trem Carr.

Charles Vidor, former MGM director, has been signed to direct "Sensation Hunters", the story by Paul Schofield.

Wellyn Totman who has written 20 or 30 westerns during the last two years has finally been promoted to the feature class. His first assignment is to adapt Edgar Wallace's story, "The Ghost of John Holling", which is to be released under the title of "Mystery Liner".

John Craft and Howard Higgin have been assigned by Lou Ostrow, Monogram executive producer, to prepare the script for "King Kelley of the U. S. A.", comedy drama, which George Bertholon will produce.

"Skyways" is the tentative title selected for the Paul B. Franklin aviation story which is to be one of William T. Lackey's first production. Lou Ostrow, production supervisor, has assigned Albert DeMond to prepare the script.

A contract was signed with Paul Wyman Productions to release "Taming the Jungle" in the United States and Canada, except in Greater New York, New Jersey, Indiana, Oklahoma and Texas territories. In these territories the picture is being roadshowed by the Jerry Abrams exchange with a display of wild animals in cages. Release date is set by Monogram as June 15th.

PARAMOUNT:

Pictures under production include "A Bed Time Story" with Maurice Chevalier in the lead, Marlene Dietrich in "Song of Songs", "The Eagle and the Hawk" a story of war aviation featuring Frederic March and a musical feature "International House" with Peggy Hopkins Joyce, Stuart Erwin, Sari Maritza and others in the cast.

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Theodor Dreiser's novel "Jennie Gerhardt" will be filmed with Sylvia Sidney in the title role as the daughter of poverty stricken parents who sacrifices herself to lift her family into better circumstances. Buster Crabbe who played the title role in "King of the Jungle" has been given a long term contract as also Shirley Grey as a result of her work in "From Hell to Heaven." She is now appearing in "Terror Abroad" with Charles Ruggles, Neil Hamilton etc.

Paramount has also secured the services of Dorothea Wieck, youthful German star whose work in the German film "Maedchan in" Uniform has been universally praised.

Another musical picture under production is entitled "College Humour" the cast for which includes some famous Radio names to be directed by Weslie Ruggles. Charles R. Rogers will produce two pictures: "I Love That Man" featuring Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong etc., and "Songs of the Eagle" with Charles Bickford, Richard Arlen, Jean Hersholt etc.

RKO RADIO PICTURES :—

With six features in the process of production and two in the cutting rooms, the RKO Radio Pictures' studio is now in the midst of one of the most intensive drives of the year.

In the cutting rooms are "Emergency Call," a story of modern gangsters and their exploits with Bill Boyd, William Gargan, Wynne Gibson, Betty Furness and George E. Stone as the principals; and "Melody Cruise," a delightful musical production with Phil Harris, famous west coast radio crooner and orchestra leader in the leading role supported by Charlie Ruggles, Greta Nissen, Helen Mack and a host of Hollywood beauties Mark Sandrich directed the latter film.

The six films offer a wide diversity of story material and include a number of highly important romantic and dramatic plots as vehicles for Constance Bennet, Katharine Hepburn, Richard Dix, Adolphe Menjou, Douglas Fairbanks, Jr., Ginger Rogers, Joel McCrea, Norman Foster, Eric Linden, Doris Kenyon and a score of other prominent film players.

Included among the pictures are the following:

"The Morning Glory," starring Katharine Hepburn, with Douglas Fairbanks, Jr. in the male lead and Mary Duncan and Adolphe Menjou appearing in featured roles. The story is an original by Zoe Akins and is under the direction of Lowell Sherman.

Constance Bennett's starring vehicle, "Bed of Roses," a colorful romance of New Orleans and its Mardi Gras fervor, with Connie leading a merry group through a number of hectic episodes. Joel McCrea is seen opposite Miss Bennett and. John Halliday and Pert Kelton, former favorite of the New York stage, are prominently cast. Gregory LaCava is directing from an original by Wanda Tuchock and Leonard Praskins.

"The Public Be Sold," an up-to-the-minute drama of ballyhoo and advertising men with Richard Dix as the principal character and Doris Kenyon as his leading lady. J. Walter Ruben, maker of "The Great Jasper,' is directing. Alan Dinehart, David Landau, Paul Cavanagh and Alberta Vaughn are in the cast of this film formerly titled "Ad Man."

Ginger Rogers, latest addition to the RKO Radio Pictures star firmament, is featured in Maurine Watkin's play, "Careless," tentative title, with Ginger presented as a temperamental Radio queen. Norman Foster plays the male lead, surrounded by a brilliant supporting cast,

"The Flying Circus," a mile-a-minute action thriller, depicts the adventures of a group of famous flyers. Ralph Bellamy, Bruce Cabot, Eric Linden and Cliff Edwards are members of the flying quartette and Arline Judge, petite player, is the heroine. Russell Birdwell wrote and is directing the story.

"Jamboree" an adventure film being produced by Ernest B. Schoedsack, who with Merian C. Cooper was responsible for the success of "King Kong," is included among the list of films in production. It is another along the lines of previous Schoedsack productions and in the cast are Robert Armstrong, Helen Mack, Frank Reicher and John Marston. Ernest B. Schoedsack is directing.

Besides the six screen shows actually in production, the writing and directorial staffs are engaged in the preparation of a number of additional stories, which will round out the present year's program.

Included in the number of stories being prepared for early production are "Double Harness," the next Ann Harding starring vehicle; "Yours Sincerely" for Constance

Bennett, "Fire-Eaters," to star Bill Boyd, an untitled Irene Dunne starring film, "Little woman" for Katherine Hepburn and "Balloon Buster" depicting the meteoric career of Lt. Frank Luke etc., in the war. Pictures released include: Wheeler and Woolsey's comedy; "Diplomaniacs" and "The Silver Cord" starring Irene Danne.

UNIVERSAL:—

Production activity has taken a decided spurt at Universal City Studios with indications that the balance of May and June will find the Laemmle lot a busy place indeed.

Slim Summerville and ZaSu Pitts are back at work following a location trip to San Francisco for early scenes of "Salt Water", adapted from Frank Craven's former stage hit. Una Merkel and Warren Hymer head their supporting cast. William Wyler is directing "Salt Water" while awaiting a completed script on "The Forgotten Boy", Tom Brown's next Universal picture.

After making exterior scenes near Lone Pine, California, Ken Maynard and his company are back at the studios filming interiors for "Fiddlin' Buckaroo" in which the versatile star-director-producer plays the violin and sings.

Director Murray Roth is stated to begin "In The Money" an original story which he wrote in collaboration with Howard Emmet Rogers, as soon as he can complete a cast. Lew Ayres is to be starred as the plumber who gambles his way to fortune and is supported by Ginger Rogers.

After several months of preparation, Director John M. Stahl is scheduled to begin work on "Only Yesterday" about May 20th, following the arrival of Margaret Sullivan, his feminine lead, from New York, and the selection of the balance of the large cast. George O'Neil, Broadway playwright, is now working on several revisions to the script by Mr. Stahl, Alfred Hickman and William Hurlbut.

With the return of James Gleason from London, Warren Doane will begin work on his twentieth Universal short reel comedy, as yet untitled, with James Horne directing.

Henry MacRae, supervisor of serials is putting the finishing touches to plans for filming "The Perils of Pauline" first Universal serial for the new year and will select the actress to assume the role originally created by Pearl White, during the current week. Ray Taylor will direct.

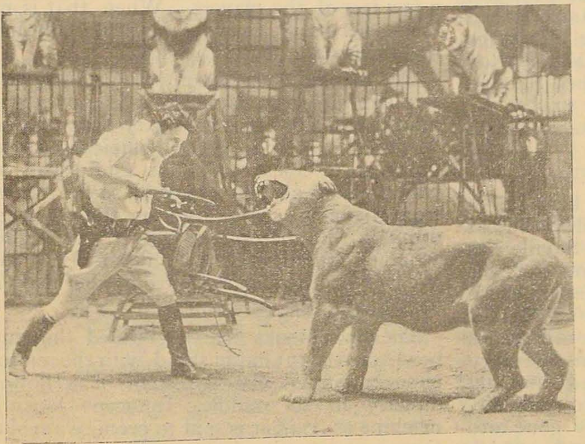
Pictures in preparation for early production include:

"The Left Bank", Elmer Rice's play to be adapted by Tom Reed and directed by Karl Freund, "Orchard Ladies", June Knight's initial vehicle for Universal, "One Glamorous Night", from the novel "Bagdad on the Hudson" by Ward Morehouse, to be directed by Robert Wyler; "The Invisible Man", H.G. Wells' novel, to be adapted by R. C. Sheriff and to be directed by James Whale with Boris Karloff, "Shoot the Works" which will be filmed at the Astor L. I. Studios, a musical picture to be directed by Karl Freund with Mary Brian and Leo Carillo.

B. F. Zeidman, well-known Hollywood producer will make two independent pictures for Universal, the first of which will be titled "Undine".

BRITISH INTERNATIONAL:—

Three important productions are now in the final stages of preparation for early showings: "Hawleys of High Street" which stars Leslie Fuller; "Facing the Musie", Stanley Lupino's latest and brightest



"Big Cage" Clyde Beatty in lions' den.

starring vehicle and "Heads We Go" in which Constance Cummings makes her British debut, will shortly be presented. Two films have been completed this week and have now entered the editing stage. Lupino Lane's "The Mummers" which deals with the adventures of a travelling company which stars the latest acquisition to films George Lacy, while Norman Lee's "The Pride of the Force" in addition to presenting Leslie Fuller in a dual role offers some sensational thrills as well as comedy highlights. "The Love Nest," Thomas Bentley's new film, starring Gene Gerrard, is in active production ; as also Monty Banks' "You Made Me Love You," in which Stanley Lupino will be partnered by Thelma Todd, who has arrived from Hollywood. Bebe Daniels will star in "She Wanted Her Man" which Paul Stein will direct and "I Spy" to be directed by Allan Dwan will star Ben Lyan and Sally Eilers. This is a story of an young American boy and girl in Europe who get accidently involved in a political mix-up leading to humourous and dramatic situations, the locale laid in London, Paris and a Balkan state.

After completing "The Pride of the Force", Leslie Fuller will be featured in "Bill M. P." a story of a simple character caught up in a political vortex.

BRITISH LION :—

The production of "I'll Stick to You," the original comedy written by Michael Banniger has been completed under Leslie Hiscott's direction. Albert de Courville has started his production "The Singing Kettle", the cast for which will include Gordon Harker, loaned by Gaumont-British, Binnie Hale taking the part originally assigned to Lily Morris, Ray Milland and Betty Astell. "The Singing Kettle" is from an original story written by Clifford Grey who also wrote "Rome Express".

GAUMONT—GAINSBOROUGH :—

Boris Karloff has completed his part in "Ghoul" Gaumont's Mystery thriller and has already left for America. Victor Saville has finished "I Was a Spy". Exteriors for this picture were shot at Welwyn where an exact set resembling Belgian Rouler's Market Square was constructed. The air raid scenes were shot at Addington. The Lonsdale story "Never Comeback" directed and starring Tom Walls has one more scene to complete. Two new pictures have just now gone into production. "Channel Crossing" which depicts the life of a big financier played by Matheson Lang who will be supported by Constance Cummings as his secretary. Milton Rosmer is directing. The other picture is entitled "Murder Party", a story of a dinner party at the house of a newspaper magnate at which when the guests were playing the game of "Murder", the pretence turns into reality and the guests are shocked to hear that an actual murder has taken place and that too of the host. Michael Powell will direct this picture and the cast includes Leslie Banks, Ernest Theisger, Ian Hunter, Malcolm Keen, Jane Millican, Jane Butler and Muriel Abel.

Tim Whelan has finished his picture "It's A Boy" while "Falling for You" is nearing completion.

Continued from page, 29.

On one 'take' in this western picture an interesting fact developed. The concentrator collected and the microphone recorded a strange noise. When investigated, it proved to be a power lawn mower, a mile or more away. Voices of workmen half a mile away from the studio have been picked up plainly during recent experiments. While developed originally for outdoor recording purposes, the success of the concentrator has been so phenomenal that Major Levinson and staff are working now on the others to use in all recording. It will simplify the work of the cameraman greatly to get rid of all overhanging microphones and the heavy and cumbersome microphone booms which carry the "ears" of picture making to within a few feet of the players. When that is no longer necessary, considerable savings in time and money are bound to result.

The machines are mounted on stands with airplane wheels to faciliate rolling over any kind of terrain. It is necessary that they be "sighted" exactly to get full efficiency, as by doing so a "focal point" is established at which place all the reflected sound waves from the bowl's sides land on the sensitive drum of the microphone proper. It is this accuracy which is said to differentiate the Warner Brothers machine from other experiments along the same line.

The device looks like a glorified "mixing bowl" on a giant music stand, with the microphone mounted like the stem of a flower directly in its middle. Innocent looking machine as it is, it is said to promise revolutionary changes in picture making within the next few months.

Music Section

Notes.

THE CORPORATION MUSIC BROADCAST.

THE Madras public gathering at the Triplicane Beach opposite the Pycroft's Road had to feel often times the Corporation Radio Music on days except the Sunday as a nuisance. It very rarely occurred that the noise emanating from the triple horn was anything approaching music. Occasionally fortune brought a good amateur but the rule was that the week days' programme was a scare, worst manifestations of the *Nada Brahman.* Many letters on this subject were published in the columns of a local paper. The Corporation had its own difficulties, financial and otherwise in getting recognised professional or amateur musicians of mark to sing on all days. We are now glad that the Corporation has taken the matter up and, thanks mainly to a larger grant this year, has announced that recognised musicians shall in future be engaged. This needs the co-operation of our musicians also which it will take some time to be secured. Before putting into effect its new programme, it would be well in the meantime, the Corporation stops indiscriminate recruiting for non-Sunday music and substitutes of Gramophone-record music.

A CORRECTION.

In the account of the Madras Summer School of Indian Music which appeared in the last number, it was stated that the Teachers' College of Music of the Madras Music Academy was closed. It is a mistaken information. Originally there really was a talk that the management of the Academy, in view of the University conducting Diploma-course in Music, was for closing their Teachers' College of Music and starting in its stead a Dance school which some of its members suggested. Though it would have been immensely welcome and necessary to start in Madras at this juncture a school to protect the dying art of Bharata Natya, we are now given to understand that the Music Academy is not starting any Dance School but continues to run the Teachers' College of Music. An advertisement and information about it appeared recently in the press.

THE MADRAS SANGITA SABHAS.

It was in the air for some time and now it is confirmed. The Fine Arts Society, a Sangita Sabha of George Town has, it is understood' engaged the services of certain Sangita Vidwans on a contract basis for a year. The society originally intended to buy off all the noteworthy Vidwans for a year. We are given to understand that this society started on such a procedure at the instigation of some aggrieved Vidwan to suppress the Madras Music Academy. It is said that the Society wanted to make it impossible for the Madras Music Academy to arrange music performances during its annual conference in the coming December by fixing on a contract for a year for a sufficiently big sum of money all the reputed Vidwans. The society's idea was also to make all the other Sabhas of Madras to hang upon it for arranging *kaccheries.* This spirit deserves condemnation. The Fine Arts Society cannot put an end to the Music Academy and we are glad that, when putting into action all its ideas, the Society has not been able to succeed. We hear that it has been able to fix only a few Vidwans. Congratulations must be offered to those many Vidwans of repute who have kept up the dignity of their position by not falling in with the proposals of the Fine Arts Society.

MUSICIANS' FESTIVALS

N. S. RAMACHANDRAN, M. A.

OURS is a land of festivals. It is no exaggeration to say that festivals have, to a very great extent, helped to preserve many of the most precious elements in our national culture, and have kept alive the most sublime achievements in philosophic speculation and triumphs in the realms of art and literature bequeathed to us by a Greater India that was. Our cultural history is richly coloured with the varying hues of pageantry and the genius of our race always tended to foster the nation's life in an environment of poetic picturesqueness. The regard for the eternal values of life as embodied in philosophy or literature, the reverence and love for the beautiful in Art and for Truth always seem to have inspired veneration for the philosopher and the artist in India. To the Indian mind the hero was not less great than his exploit, the poet not less real than his poetry. The emphasis in hero-worship was laid on the hero himself, and his personality was made to dominate the mind of the public since his genius was only an expression of its force.

So far as music is concerned, festivals celebrated to honour the memory and achievements of master musicians are not uncommon in various countries. We know that, in the West, Bach, Beethoven and other masters of the past still stir the public to pay spontaneous and universal tribute to their genius in the shape of music fairs and festivals, as in our own land Tyagaraja and other great composers inspire posterity to do so. But there is this difference. Here, such a festival is also a form of prayerful worship, a 'Gitanjali' as it were, wherein the music of the master is as much a spiritual message as an embodiment of Beauty. This religious setting confers a unique dignity on the gatherings of the devotees assembled to realise and feel the power of a Soul which has sought to reveal the Divine and express the Infinite through the medium of the finite. But one may ask in fairness whether the festivals that we know of are all conducted in such a manner as to tally with these ideals. This is however a question having no bearing on the essential point, and ideals are not the less noble because they are difficult of achievement.

The most famous of the festivals in this Presidency is, as every lover of music knows, that of Sri Tyagaraja, the immortal musician and Saint of South India, celebrated annually at Tiruvadi in Tanjore District. It is a major event for musicians and devotees of the art that draws thousands of pilgrims to the shrine where the remains of the saint lie interred. It is indeed gratifying to see homage tendered with passionate adoration to the departed master, and note how it has stimulated similar worship in various places both within and outside the province. Within Madras itself various organisations are celebrating the event with great enthusiasm; the Tyagaraja Sangita Vidvath Samajam of Mylapore stands pre-eminent in the celebration of the festival, strongly backed as it is by the united co-operation of a large number of musicians, resident in the city and in the mofussil, who have, to their credit be it said, come together to fulfil this noble purpose. Noteworthy features of the festivals of the past few years were the brilliant discourses by Mr. Muthiah Bhagavathar Avargal on the life of Tyagaraja, which he transformed into a stirring Harikatha vibrant with the spiritual development of a great man and the drama of his daily life; and singing by popular artists like Ariyakudi Ramanuja Aiyangar, Musiri Subramanya Aiyar and others and by junior members of the profession. On each occasion the celebrations lasted for a number of days, and even with all the time the list of musicians willing to sing was, it is said, never exhausted. The Thyaga Brahma Sabha of George Town carried on the festival with even greater fervour and gave it an appealing touch by the collection of Holy Alms (*Unccha Vritti*) after the manner of the saint himself. I must not here forget to mention the many private individuals who carry out the annual worship in their homes; and I take the liberty of making special reference to the 'Song Service' organised by Dr. Srinivasa Raghava Acharya at his residence in Royapuram, where many reputed artists including some members of the Master's '*Sishya Parampara*' gather on the occasion (and also monthly) and where the atmosphere is so surcharged with ardent devotion that it cannot fail to make a deep impression on the onlooker.

Continued on page 64.

The Theatre Art's Section

Bharata Natya.

By G. K. Seshagiri.

"So is art sacrificed on the altar of culture, the culture itself being false and fraudulent."—So says W. J. Turner and all lovers of the Dance as an art can say now with equal force—So is dancing sacrificed on the altar of reform, the reform movement itself being false and fradulent.

There seems to be two schools of thought regarding the respectability and encouragement of dancing as an art, as is evident by the recent controversy and it is hoped that these two articles on "Bharata Natya" will stimulate further thought on this problem.

Bharatha Natya, or Nautch or Dance, to use the approximate English equivalent, as a fine art is one of the priceless possessions in India's rich heritage. Dancing formed an integral part of the ancient Hindu scheme of life. It is a thousand pities that such an art should be fast allowed to die in its own land of birth.

Again Dancing is an art hallowed by the names of Gods and Goddesses like Siva, Krishna, Parvathi, Lakshmi, and Royal Princesses like Usha, Uttara and Malavika. It was considered as a means to the ultimate realization of the one being through the glorious rhythm of life. The creative energy in Dancing, if properly understood, is the cosmic cycle scattering away the many false notes of crude conventions and profitless prudery in our worldly life.

And it is a mere accident of social history that dancing in South India, for the past one century, has fallen on bad days. It is not a proper evaluation of facts to connect dancing with the vice of prostitution as the reformers seek to do now. The method to eradicate the evil is not to kill this noble art but to reform the practitioners of it and also try to make more respectable persons take to it. When one suffers from a cold in the nose, surely the remedy is not to cut it off. Moreover the 'Nautch Iconoclasts' are seriously mistaken if they think that they can wipe out prostitution by boycotting the exhibition of the art of dancing.

Prostitution is one of the sores of this social world of ours, and so long as human nature is what it is, it will exist in some form or other. When the honest means of earning a meagre livelihood by practicing the art of dancing for certain members of the community are closed, naturally they are not going to lead purer lives but will be forced to sink deep in immoral ways. And it is absolutely false logic to conclude, as some have assumed, in this controversy, that, as soon as dancing parties are boycotted, prostitution will cease to exist.

It is intended to throw open the pages of this section to canvass intelligent opinions in order to arrive at a sane conclusion on this most important subject that is now agitating the minds of all art-lovers. Short articles on Dancing as a fine art, its present degenerate condition and how it can be improved and dissociated from the vice of prostitution, and the possibilities of including Dancing, just like Music, as a subject of study in the curricula of our Indian Universities, are invited for publication in this section of "Sound & Shadow."

Bharata Natya—Classic Indian Dance

THE SOUTH INDIAN SADIR—NAUTCH

THE RECENT CONTROVERSY OVER THE ART

By Bhava Raga Tala

THE controversy over Nautch carried on in the columns of the Madras Dailies may be fresh in the memory of the public, at least of the art-loving section of it. We are thankful to the Anglo-Indian Daily of Madras, *The Madras Mail* and its Editor for having taken so much interest in it. Though the controversy has subsided for the present, the lover of indigenous art cannot forget it and must be anxiously bestirring himself over the means to protect the art and secure the pure and perfect spreading of it. It is meet that the Madras Music Academy condemned the anti-Nautch activities and in the recent conference in December, 1932, affirmed its patronage and propogation of the art as forming part of the Academy's aims.

The Anti-Nautch movement is an old one in Madras. One of its leaders said that fifty years of its activities have completely killed the art in Andhradesa where the art had attained perfection. Even before the Willingdon entertainment shocked the moral sensitiveness of the social reformers and brought forth their condemnation of civilized citizens patronising the art of dance, there had appeared in the *Hindu* reports of a conference of women-social reformers having passed resolutions for the suppression of Devadasi music and Devadasi dance. It is well that the question attained some importance and many protests against the reformers appeared in the papers. It was most satisfying to see that the quiet community of Devadasis itself expressed forcibly its protest against the attack upon it by the vociferous world of social reformers, exposing the arguments of Nautch-Iconoclasts.

First and foremost must be considered the moral objection to the Dance performed by the community of Devadasis. Music and Dance are not the causes of promiscuous sexual life nor is such life found only in that community. The charge of promiscuous sexual life itself is not proved by the actual facts obtaining in the community which is not lacking in examples of single-hearted devotion to single lovers, as can be seen by the evidence of life and literature. The community has its own code and mixes only with those cultured in the arts. It knows that promiscuous sexual life is ruinous to the great arts of Music and Dance of which they are the repositories, and it is wrong to condemn a whole community, much more so, the art they are exhibiting, for a fraction of its members who have fallen from art and thus being devoid of *kala* become *Bhoga-Murtis*, seeking life by other ways. Heredity counts much and as authorities on Eugenics say, Nurture as compared to Nature is only one-fifth. It is good to preserve the community in which women enjoy so much means to devote themselves wholesale to fine arts. If some of them lead also bad lives they may be driven to it and the greatest cause thereof is ourselves, the society, which, not being sufficiently interested in the great art they exhibit on account of our denationalised tastes and on account of our ignorance of and apathy towards indigenous art, interest ourselves rather in the exponent. If that great art gets the great patronage it once enjoyed and which it does deserve, there is no reason why its exponents should have supplementary careers, which none knows more than they do, will be ruinous to their art. But the question fundamentally resolves itself into one of art versus morals, and twenty centuries of Christian Era and many more of this old world have not solved the problem. We must not demolish one community and in its place, sow seeds for the gradual growth of a similar community of persons who, to adopt the Sanskrit saying, are lost both ways—*Ito Brashtas Tato Brashtah*; for, as is wellknown and human nature being what it is, it is impractical and extremely unreal to talk of family women developing into the future repositories of Bharata Natya. The part of the family women in the realm of the art of dance shall be separately considered. Here this must be pointed out; knowing human nature to be what it is, how are we going to solve the problem of the extra-artistic or "aftermath" influence of art on morals?

Leaving aside Dance, even as regards Music, the Vedas with their unerring psychological insight say, "*Tasmat Gayantam Kamayante striyah*"—"Women fall in love with those who sing"; and consequently a community of ancient ultra-purists had declared that musicians are *Apankteyas*, unfit to be had as guests in our houses. Some had excelled the modern social reformers by declaring that even talks of poetry should be avoided—"*Kavyalapamscha Varjayet.*" Therefore there is no use crying down the community and killing the art along with it. The disease must be diagnosed, located and remedied. The audience it is that imposes standards and conduct on the artists. If we are but genuine in the admiration for that art, if we but pay greater attention to this great indigenous art than to the cinema halls where we are not surely under the influence of more moral and spiritual circumstances, the art is bound to flourish under healthy circumstances.

It is suggested that the community must first be done away with and that 'respectable' women must then take to the art. This wisdom reminds one of the wiseacre who cut at the root himself sitting upon the branch. The question does not seem to be a purely moral question, for other conditions in social life contributing to lax moral life of girls and ladies are not attacked and the Devadasi community is picked out as if for killing its arts. A social reform Tamil novelist has deprecated the custom of richmen arranging Dance by courtezans during marriages which ought to be times too sacred for such immoral performances. But how is it better when a modernly married metropolitan couple repair to the cinema or talkie house and celebrate their marriage by seeing American nature-clad stars, in shows punctuated with osculations, acting scandalous stories. It seems as if this side of modern life and its modern entertainment will persistently be refused to be seen and only Devadasi music and dance will be attacked by social reformers so sensitive to the health of the race. Let it be granted that family women take to Dance and attain great perfection in it. Will they waste their talents in the courtyard of their houses or will they come in public and exhibit their art to the city? How are the delicate questions regarding the consequences of such ideals to be solved before we glibly talk of family women taking to the art?

Above all, I am of opinion, that pure art for art's sake and persued to perfection, is not the realm of family women for this reason, if not anything else, that they have not the time and other facilities for it. Even as regards music, few are the family women who are Pallavi-Vidwans or Vidwans enough to give a sustained performance. Even admitting that there are some among them reaching that height, has the field of music been cleared of professionals of other descriptions by the inrush of family women. It will be laughed at now if one repeats the maxims of the great thinkers that woman is for the home and that all her accomplishments are for beautifying the home and home-life. Her arts are of that level and are such as are enough for that purpose. A good deal can be done by the girls and ladies of the families to keep alive the various folk-arts in the realm of drawing, singing and dancing which are the rich heritage of the Indian homes. Some modern Renaissance art and dance movements are cited by the reformers as proof of the possibility of the new condition of things they are dreaming of. As for instance, mention was made in the controversy of Tagore dance. Whatever be the merit of the said dance, it must be remembered that we are trying to solve the problem of the pure preservation of Bharata Natya and not to displace one art by another. Bharata Natya must be protected and Tagore-dance or any other dance which we often hear advertised by Renaissance movements are no substitute for it. Conditions are such now that one really fears the word 'Renaissance' and the more obscure, fantastic and bizarre the thing goes on, the more is it believed to be Indian Art. It seems to be very easy to impose abroad and carry on as an exponent of Indian dance. Not only do Indians play the game but foreigners like American women and others compete. Such a state of affairs should not be encouraged. Rank amateurishness, lowering of the standard of perfection, lack of fidelity and system, flimsiness, self-complacent contentment with trifling achievement—these must not be mistaken for Renaissance.

The family women are not capable of devoting the time and attention needed to develop to perfection this art of Bharata Natya. Domestic circumstances of work and care are not promotive of the spirit for it. The arts must come by themselves and practice especially of gestures and *Tirmanas* must begin from an early age. The body has to be specially nourished into perfect grace and

beauty and without the artist's personality—*Patra Guna*—the art does not shine. For these a separate community exists. But what can the family woman do? They can do infinite work in the realm of folk-art, folk-music and folk-dance in which no modern English educated girl can be called to be rich. She does not know *kolam* but knows of compass, set square and the instrument box. She knows little of the huge mass of songs that our grandmothers sang on every festive occasion; she has not heard of *Pasavan, Kol-Attam, Kummi* and other girl festivals but can give out to you song-hits from this and that Hollywood talkie. There is the department of the folk-art of dance in its numerous varieties in which are combined graceful types of physical exercises also, in the resuscitation of which family women have got to play a great part. Leaders of women movements can do research in this direction and devote some of their time to the reviving of the dying household arts in painting, music and dance. Of course genius cannot be stifled and exceptional cases of such women attaining great mastery over the pure-arts of Music and Dance are not ruled out. The law of life, nature and self-expression rules everywhere.

Thirdly the Anti-Nautchers say that they have the greatest admiration for the art of Bharata Natya. How have they proved their bonafides? What have they done for the art and its propagation according to their own methods and ideals all this time? This aspect of the question resolves into one of a basic and serious nature of the general apathy of the society towards indigenous art. Society now prefers Hollywood pictures—all singing, all dancing talkies to Bharata Natya. The evil presents itself everywhere. There are college students who whistle tunes from 'Sunny Side up' or this Chevalier number or that but who know next to nothing of Tyagayya or Carnatic music. Kicking of limbs passing for dance is paid for and seen, and there are not youngsters lacking who denounce the graceful art of Bharata. In literature, drama etc., too, denationalisation of our tastes has not yet been extirpated. Renaissance Theatres must mean the Renaiscence of Indian drama and dance, of Bharata's art, of the plays of Kalidasa, Sudraka and Bhavabhuti or of modern vernacular dramatic movements but not of Shakespeare's *Hamlet*, *Othello*, *Julius Cæsar* etc. The *Bommalattam* shows with their dexterous puppet-artists, the old Natakams based on Bharata's system, the Nattuvans and the Natyacharyas are all dying, if they are not already dead.

Let us leave aside the Nautch. It is one variety in the vast theatre of Bharata. The world knows the famous Chinese male artists who astound the public by their extremely perfect playing of feminine emotions. Does the social reform world know of the great art of Bharata and of those of its varieties which are not deposited in women, in Devadasis, but which are handed down through males, through a pious race of Brahmin Bhagavatars, perhaps greater artists than the said Chinese. Do the art-critics know that greater in importance and systematic fidelity to Bharata's art than even the Malabar *Kathakali*, there are, even to this day, enacted in such villages of Tanjore District as Sulamangalam and Uttukadu, traditional Natakams by select families of Brahmin male artists called Bhagavatars? What has been done by the reformers in Andhra for the preservation and greater spread of the art of Bharata Natya which is not in the bands of Devadasis but in the hands of males, the pious brahmins called Kuchpuri Bhagavatars? Again how much has the modern art-critic and art-lover interested himself in the same art of Bharata with which the Arayars (males) expound in *Abhinaya*—gestures—the Vaishnavite lyrics in the month of Marga Sirsha? The slogan of Buy Indian and Buy Swadesi in the field of economic revival of India is heard everywhere at present; but not even faint sounds are heard of the most needed slogans of Swadharma, Swadesi and Swarajya in the field of Art.

It is happy however to note that Dr. Muthulakshmi Reddi has expressed the reformers' appreciation of the greatness of the art of Natya. But curiously enough, she is excelled by the Rt. Hon. V. S. Sastry who is the only person to express himself in an interview to the correspondent of the *Madras Mail* that the art of Bharata Natya is of "doubtful merit." It is all the more pitiable that one of such public eminence should mislead the world with such *obiter dicta*; still more pitiable it is that it should fall from the lips of one who is not only a political ambassador of India but is considered as an ambassador of Indian culture too. The Rt. Hon. Sastry however accepted that his

grievance against the art might be due to his ignorance of it, which seems to be the fact. He has explained himself by saying that the signs or gestures shown by the dancers do not seem to have any relation with the idea or thing intended to be expressed. That is what a layman thinks of it and that is the sort of intelligent interest the most cultured among us take in the art and trouble to understand it. Those who have devoted some attention to it know that every gesture —*Abhinaya*—is not meaninglessly shown so that any impostor may show his or her finger this side and that and pass off as a great exponent of Bharata Natya. The symbols have their basis on Nature and are derived from Nature. After giving the the gesture-symbols for certain number of ideas and objects, Bharata says that when a new idea or thing confronts the artist he has to create the *Abhinaya* or gesture for it himself by " shape or form, by the dominant action, by some other persistent sign, by the class of the object as seen in the world."(Bharata's Natya Sastra, IX Slokas 151-2), that is, that characteristic by which we at once recognise a thing in the world is made into the gesture-symbol which *suggests* the thing. When people devote some attention they can clearly see the simple symbolic gestures which suggest Lord Krishna by the action of the two hands playing on the flute. It is not known how one is not able to see the relation of the gesture to the idea gestured when the artist says 'tiger' and renders it by gesturing the two palms with its fingers bent in the shape of the claws of a wild beast. Anybody can see that a horned animal like a cow is suggested by the symbol of the hand with the last small finger and the finger next to the thumb lifted up like horns and the three other fingers joined at their tips to resemble exactly a cow's or a deer's face. There is perfect realism in the symbology of Bharata Natya. Further the understanding of the gestures is facilitated to a large extent by the verbal text of the song or musical theme which is first sung by the dansuese and after which the gestures of the words in the song follow.

The same critic wishes that the art should be more simple. I do not know which art is so simple as to enable people to understand it even without the slightest effort or desire on their part to do so. How many understand even music and its subtilities ? But let it be granted that Bharata Natya is a complex thing. It must be known by these critics that Bharata's dance is of two kinds—*Nritya* and *Nritta*. The former it is that involves symbolic interpretation of an emotional theme through gestures or *Abhinayas* and can thus be open to the objection of indifferent men calling it as not being simple. The latter—*Nrittam* or *Attam* is mere rhythm and absolutely simple to be understood ; for there is in it the mere beauty of motion, of Laya, which directly appeals. This forms part of Natya and comes in at the end of the *Abhinaya* of each part of the song and is sometimes done as separate items. These *Tirmanas or Adavuvarisais* are set to various *gatis* in various *Talas* and lift the art above the European dance. This simpler dance of Nritta can be enjoyed by everybody and a study of the Bharata Natya Sastra reveals the existence of many a graceful variety of such dance by a single artist, by two and by a group of ballet-dancers. These involve no mysterious gesture symbology for they are not interpretative *Nrittya.* Bharata says that this *Nritta* depicts no emotional idea except pure joy and beauty of motion. It is devised for this reason. Such forms can be studied and revived and here can be had for women the art of dance along with physical culture.

To conclude, the Nautch by women, by Devadasis, is not the only variety of Bharata's great art of Natya. Simple forms of it, varieties of it that males expound are available. Any new development based upon Bharata's art can be had. But what is urgent is the need of the public to cast off its apathy towards great indigenous arts and to take an evergrowing interest in them. We must have, to repeat again, Swadharma, Swadesi and Swarajya in the kingdom of art. That is true Renaissance.

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A Glimpse of the Marathi Stage

THE MARATHI 'MRICCHAKATIKA' PLAYED BY MR. PENDHARKAR'S LALITA KALADARSA MANDALI

V. Raghavan.

WHILE we were in Kolhapur in May in connection with the production of the Tamil Talking and Singing picture "Sita Kalyanam" at the Prabhat Studio, Mr. Pendharkar's Dramatic Co. known by the beautiful name 'Lalita Kaladarsa Mandali'—"Mirror of fine art"—was performing at Kolhapur. Next perhaps to the Gandharva Co., Mr. Pendharkar's Company is most renowned in Maharashtra. Subsequent to my seeing a performance by this L. K. D. M. I had been to Bombay where I tried to see the plays of some other dramatic Cos. like the Nutana Sangita Vidyalaya of Mrs. Hirabai Badodaker. When I was at Poona, the Gandharva and the Balamohan companies were playing there, but my very short stays there deprived me of the benefit which would have enabled a comparative study. This glimpse of the Marathi stage has therefore to be literally a glimpse, the impressions being of only one drama, played by one of the many troupes of the Maratha country.

Mr. Vinayak of the Prabhat kindly took us to see the *Mricchakatika* played by the L. K. D. M. of Mr. Pendharkar. We were a select few, myself, Mr. G. K. Seshagiri, Mr. E. Krishna Ayyar and Mr. A. N. Kalyanasundaram—all of us connected with Madras Sanskrit dramatic circles that had played the original Sanskrit *Mricchakatika* and all of us know very well the original Sanskrit version, which fact made it easy for us to follow the whole drama closely, despite our ignorance of Marathi. Mr. Vinayak was also kind enough to take us in and introduce us to Mr. Pendharkar, the director of the company who also plays the leading male roles, with whom we had a small conversation in which we compared notes between our performance of the *Mricchakatika* in Sanskrit in Madras and theirs in Marathi.

The *Mricchakatika* is a gem in Sanskrit Dramatic Literature. This work of King Sudraka is a perfect drama containing all aspects of drama, lyrical poetry, dramatic action, side splitting laughter, gentle humour and heart melting tragedy. It is no wonder that it is so popular in its vernacular versions. In Madras, the Sanskrit section of the Suguna Vilasa Sabha, the Presidency College Sanskrit Association and the Sanskrit Academy were staging the original Sanskrit version often. Besides, the Amateur Tamil Stage is never tired of its Tamil version. There are at least three versions of it in Tamil, as far as I know. Mr. S. A. Balakrishna Iyer, once a flourishing lawyer of Tanjore District had a Tamil version made of it in prose and verse, corresponding exactly to the original with the aid of a Tamil pundit and composer. I have got that version with me. It was once performed by him; he is a great Sanskrit-drama-enthusiast and knows to this old age every line of the whole *Mricchakatika*. This version did not succeed and is not popular because it is literal and too literary. Another Tamil version of it is by Mr. S. Raghavachariar, B. A. B. L., well-known actor of the Suguna Vilas Sabha, who has acted and directed many a Sanskrit drama and who has won unanimous praise in Madras Sanskrit circles as master in rendering the most difficult of characters in the *Mricchakatika*, viz, the Sakara or Samsthanaka. This version of Mr. S. Raghavachariar has not yet been printed. A third and unprinted Tamil version is by Mr. R. V. Narayanaswamy, M.A., L.T., of the Presidency College, Madras, a talented actor of Madras who plays leading female roles. This version is now played by some Madras Amateur Societies.

In Marathi there seems to be more than one version of the Mricchakatika. When I mentioned to Mr. Pendharkar that the Maratha Association of Madras staged a Marathi version of the play called Sangita Mricchakatika, he told me that the version which they were staging was different and that there are two different versions. This popularity, the masterpiece of *Mricchakatika*, richly deserves. Sometime back we had it on the screen under the name "Vasantasena" but it must be said that the venture was a failure, for the original was

mangled and misshaped. The Prabhat or some other Maratha Talkie Co., can try to produce the operatic Marathi *Mricchakatika* as it is played by the Maratha dramatic companies. I do not think that it will be a foolish venture to produce the *Mricchakatika* as a talkie in the original form in Sanskrit; for the story is popular with all provincial theatres; the growing spread of Hindi can facilitate the understanding of Sanskrit and with the place enjoyed by Sanskrit in learned circles all over Europe and India, the Sanskrit *Mricchakatika* is bound to be a successful, educative, cultural and scholarly production, appreciated by Pandits, Scholars, Professors and Doctors.

The *Mricchakatika* played by Mr. Pendharkar's L. K. D. M. was an operatic version. There was prose speech but it teemed with songs. It was just like the Valli or Nandanar of our Tamil stage. Prigs of the reformist school, pricking up their ears at the mere name of music, need not make a fad of their creed. The operatic stage, why, any form of art, should be judged by the canons set up by itself. Many can be the varieties of drama; There is the modern English one act drama there are the psychological and hair splitting intellectual discussions, modern sex-theories etc., put in the form of a drama; there are yet some who want to revive the lyrical and poetic drama; there is the drama with emphasises on action and these and many more can be the varieties of drama. Each should be judged by itself and one must have the taste and gift to appreciate and enjoy all forms of an art.

Mr. Pendharkar played the leading male role of Charudatta and he sang very well. His fame as a songster is well-known outside Maharashtra also from his gramaphone records. The gentleman who played the leading female role of Vasantasena, Mr. Govinda Rao, sang in an exquisite female voice that rolled in 'Bhrigas' and 'Ravais'. Most of the actors sang exquisitely with the sweetness that is characteristic of the voice of northern musicians. With this heavy feast of music the performance went on upto 3 A.M.

Such music is not the rule of the Marathi stage. There are special dramas like this *Mricchakatika* which are thoroughly musical When we were talking to Mr. Pendharkar about the place given to Music by them on their stage, he told us that they had set apart that night and that play for music and he asked us to come to see their other dramas, modern plays with plots of current social interest, where, he told us, as also others, we could see the real acting capacities of the actors. Mr. Pendharkar told us that modern plays appealed largely but this does not seem to mean that old plays or musical dramas are not liked. For the musical *Mricchakatika* we saw had a heavily packed house and none stirred out till that late hour of 3 A. M. Unfortunately we could not see the modern plays of the L. K. D. M.

The major characters acted very well. First comes the Sakara. The role is a difficult one and with the interpretation of that character by our S. Raghavachariar before us, we minutely studied the actor who depicted Samsthanaka. We were glad to find that he had the correct conception of this difficult character, half-fool and half villain, a coward and a murderer. Much acting talent was not exhibited by Mr. Pendharkar as Charudatta, the hero. He sang well but people told us that we must see him in the action-plays. Among minor characters, special mention must be made of the actor who personated Samvahaka. His acting on his meeting Vasantasena and his reaction to great honour which she did to him were done excellently and this is a situation not emphasised in our Madras performance of the Sanskrit *Mricchakatika.*

The role of Vasantasena was played by Mr. Govinda Rao. The L.K.D.M. has only males personating female characters. But Vasantasena and Madanika acted very well and every bit of them was thoroughly feminine. When our friend Mr. Seshagiri just opened the controversial point of the necessity of reform on the Indian stage by introducing ladies themselves to play female roles, Mr. Pendharkar, rich in his experience and aware of all the difficulties, simply made a twist of the lip, nodded with a half-smile and shoved away the question in silence. I concur with his spirit that one must not make the theory of ladies for ladies' roles a huge fad and I think, that when we have males like those who acted Vasantasena and Madanika, no harm is done to the drama and the art of acting also does not suffer thereby.

Coming to dress, scenic arrangements etc., what struck us at the outset as worth copying in our Madras performances of the *Mricchakatika* was the very simple dress of the poor hero Charudatta who appeared at

first in a pure white dhoti in *panchakaccha* with a pure white *Uttariya* covering him up. In subsequent scenes however Charudatta appeared with 'jibba' and the characteristic Maratha cap. The jibba especially was bad in the last scene where the bare body has to be presented with the *Yagnopavita*—the sacred thread, part of which he gives to his son. It was a bad sight that Charudatta presented with an Yagnopavita worn for this particular action in the play over his shirt. There was a glaring anamoly in the make-up of the Buddhist monk, the quandom Samvahaka. The monk says at every step 'Namo Buddhaya' and everybody knows him to be a Buddhist. But he was dressed with *Vibhuti* (holy ash) and *Rudrakshas*, both of which are Saivite marks. Thirdly, Vasantasena and party appeared in the rain-scene with a number of modern black umbrellas, 'stag-brand' etc. We do the rain-scene in Madras with the noise of thunder in the background, lightnings by flash and by hanging glittering silver yarn; but Mr. Pendharkar had water tubes above and actual showers there were on the stage drenching the actors. Instead of the stag-brand umbrellas of today which Vasantasena and party had, they must have appeared with fine artistic 'chatras' of ancient types, specially devised and designed by a study of Sanskrit literature and such paintings as in Ajanta and elsewhere and of the types seen even now in temples and statues. Vasantasena was rolling in untold wealth and rich old type umbrellas must have been held, not by herself but by a special attendant, over her head.

Regarding scenic arrangements, conditions were the same as in Madras, except perhaps in one case. Sudraka has specially devoted long passages describing the splendour of the palatial buildings of Vasantasena when Maitreya enters it. For this scene of Vasantasena's mansion, I was glad to note that special attention had been paid to get an artistic curtain painted with copies of Ajanta frescoes.

The scene in which the Brahmin thief Sarvilaka, a poet among thieves, robs Charudatta of the jewel left in his house in the hands of Maitreya by Vasantasena was very poorly represented as compared to our presentation in Madras. The scene was opened in the interior of the house after the breakage of the walls and the breakage was imagined outside the stage. All the charm of the original was lost here. We keep the beauty of the original here by showing the scene as comprising of two parts, the interior, and the exterior of the house with the wall; Sarvilaka makes his harangue on his 'noble' job and the actual breaking in is shown. And our presentation of Sarvilaka by Mr. Parthasarathy is very much better. Next, the garden scene in which the Samsthanaka strangles Vasantasena is shown as an evergreen and rich garden whereas we find in the original that it is a *Jirnodyana*, an old and desolate garden.

The Vidushaka was represented rather too old and very sickly. Our Vidushaka played by Mr. S. Satyamurti is infinitely better though in certain situations of folly, their Vidushaka, *i.e.* Maitreya was very good.

The Marathi version compressed the 10 acts of the original into 8 acts and the play with all its songs even then was too long, dragging till 3 A. M. The story as presented had certain drawbacks and defects in their version. There were certain comic situations which they had picked out and emphasised but which we leave out in Madras and these were done well and are worth copying by us. But certain very beautiful scenes of the original which we keep, we were vainly straining ourselves to find. We were looking up to the verse with which Vasantasena goes to meet her lover in rain "*Garjantu nama meghah*"; let the clouds thunder and so on. Again we missed the most beautiful verse on the showers, in which Sudraka had inimitably caught the music of the showers falling on different surfaces—*Talisu Taram* etc., the orchestation of nature. No Sanskrit dramatist had attempted the location of love on such a background of thunder and lightning. But the greatest sorrow for us was the omission of the most central and vital incident of young Rohasena, son of Charudatta crying for a push cart. It is this incident that gives the name to the drama itself and it is the further development of this incident which decides the case against Charudatta in the court. The link in the court scene was however managed in a different manner with another incident but the omission of Rohasena and the push cart, the very centre of the action deprived the play of its very name. We were even expecting a complete 'retrenchment' of Rohasena but he appeared in the last scene at least.

Continued on page 64.

Australian Moving Picture News

By Lawrence Montfort.

After considerable trouble with the Australian film censorship board producer-director Charles Chauvel eventually got his Tahitian made film "In the Wake of the Bounty", based on the famous Bounty mutiny, through without certain eliminations the censors' deemed imperative. It held up the release of the picture for nearly six months. He won his case however, as he was determined that his production should not be released at all out here if it was to be cut about. Chauvel said he would look for an overseas market. The eliminations demanded by censor concerned some scenes of native girls dancing considered vitally important to the continuity and story. "In the Wake of the Bounty" has completed an excellent season at one of Sydney's leading theatres and looks good for selling overseas.

* * *

Cinesound Productions latest film, "The Squatter's Daughter", is practically completed, with outdoor sequences taken on an up country cattle ranch and on one of Sydney's glorious surf beaches. Joyce Howarth and Richard Fair, fresh to films have the leading romantic roles.

* * *

An increased duty placed on all films entering the commonwealth, amounting to 1/-per foot (i), by the Federal Government, has added to the already huge burden of staggering taxation imposed on our picture industry. Before the new edict was put into force the tariff on imported films amounted to 4d per foot, with less on educationals, scenics, newsreels, etc. To jump it up to the terrific rate of 1/- was preposterous and almost like delivering a death—dealing blow to the trade in such perilous times as these.

However the Government has seen fit, through the Minister for Customs, to announce that the 1/- per foot tariff will operate only on the originals of all feature film imports. Shorts, educationals, travelogues, scenics, newsreels, etc., will be admitted on considerably reduced rates. Even the pettifogging politicians in our country, which is overrun with such unnecessary parasitical figureheads, were forced to the conclusion that it was impossible for an industry to bear such a crushing tax and still exist.

The first effect the shilling a foot duty has already had is for one distributor to send two prints each of three feature films straight on to New Zealand without even bothering to submit them to our Customs Censor. Others will probably follow suit. Australian film taxation is the highest in the world.

* * *

It should not be long before some of Australia's first color films are on the market. Cinesound productions announce they have secured an exclusive licence to use in the Commonwealth the English Raycol natural color and sound process. They intend using this process in their forthcoming feature production "Robbery Under Arms". The film will not be entirely in color. A prologue only of the Australian bush, as a means of conveying a faithful impression of the beauties of our country to those abroad, will be made.

Cinesound Review-- the weekly newsreel-will also in the near future a colored fashion section. The Raycol plant is now on its way from England to the Cinesound studios, Sydney.

* * *

Australian films of an educational and scenic nature are proving most popular with our sister dominion Canada. The Australian Minister for Commerce has received advice from that country that a number of such films prepared and produced by the Cinema Branch of the department and forwarded to the Canadian Government Motion Picture Bureau for distribution have been very favorably received.

These films, all in silent form, comprise a number of interesting subjects featuring Australian animals, our wool industry, station (ranch) life, surfing on Sydney's Harbour beaches, scenic beauties, tropical Australia. Audiences of from 400 to 1500 have witnessed the screenings, most of which have taken place in colleges, societies and other non-theatrical avenues. These pictures have been circulated in such channels solely for their educational content. The Director of Canadian Motion Picture Bureau advises that the films are always circulating freely and are amongst the most popular in their library.

With its Managing Director, F. W. Thring, back again after an extensive tour abroad (England, America and the Continent) in the interests of his company, Efftee Films production department will soon be running full blast again. Upon his arrival in Melbourne Mr. Thring was the guest of honor at a dinner at Menzie's Hotel tendered him by the Cinematograph Exhibitors' Association. The guest list carried many important names outside and inside of the film trade. Amongst those present were: H. L. Setchell (British Trade Commissioner); M. L. Shepherd (Secretary for Defence); H. McIntyre (Managing Director Universal Pictures); R. McLeish (President Cinematograph Exhibitors' Assn.); I. Macfarlan (Chief Secretary, Victorian Goverment); Professor Osborne (Chief Film Censor, Victoria).

Mr. Thring has brought back with him Wm. A. Albrecht who will in future control the Scenario Dept. of Efftee Films and supervise all scripts on forthcoming attractions from this studio. He will in addition advise on the suitability of stories for the English market. Mr. Albrecht has had sixteen years association with the film industry, the last eight with Universal—in England—where he spent eight years in the laboratory gaining technical experience.

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A festival in honour of Dikshitar has been organised on similar lines in Mylapore and it also is taking a strong hold on the imagination of the public. It is said that Dikshitar is coming into his own. This is as it should be. But this is only true of the lay public, for musicians worth the name and persons with critical knowledge were always alive to the sterling worth of the composer, and they have felt that in this case the prophet has suffered for want of adequate apostles. But with spreading interest and information one need not fear for the popularisation of Dikshitar's compositions. Among the striking items of the celebration may be mentioned the singing of the master's compositions by distinguished *vidvans* including some of those belonging to the *sishya parampara* of Dikshitar, and a very realistic and interesting account of the great composer's life. Listening to the discourse, a rather frivolous member of the audience waggishly observed that it was strange how many episodes there could be in common in the lives of Tyagaraja and Dikshitar, ending with the remark that since great men thought alike they could perhaps also live alike. But serious minded persons would have none of these insinuations. To pursue the main theme, the idea of the festivals has been taken up by the Madras Music Academy and extended to include Syama Sastri and Purandara Dasa. The Academy has not made use of the spectacular medium of festivals, but by inviting competent and authoritative persons to expound the life and work of the masters it is rendering great service in the cause of popularising critical knowledge of music.

This leads on to a discussion of what has been and what can be achieved by the institution of festivals. That they have roused popular interest and have added to the scientific information available for the public is indisputable. But it may be asked whether it is not possible to organise and conduct them in such a manner that more solid instruction and more detailed information can be imparted to the public. For the purpose of such festivals evidently is instruction. Of course it cannot be so detailed a sin a class room, but it must not fail to cultivate the mind of the audience, refine its taste, and broaden the foundations of its knowledge. It must be realised that the festivals reach a wider public than that of the familiar music hall and as such the zone of their influence is bigger. And it is only by judicious planning and arrangement of the programmes, so as to avoid overlapping in the singing of artists and also the singing of irrelevant songs, such as are very usual at present, and so as to include every variety of the compositions of the master in each case, accompanied by detailed exposition, can the true aims of the festivals be capable of realisation.

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Our representation of the old garden scene in which Sakara strangles Vasantasena is very much better. On the whole, our Vita, played by Mr. T. N. Ramachandran, M. A., is superior to the Vita we saw on the Marathi stage. The ordering of the Vita and the Cheta by Sakara to murder Vasantasena and the impressive replies of the two to Sakara, containing the reflection of real Hindu life, where we see even such persons like the Cheta talk high philosophy and stand by supreme moral conduct—these we missed. Just as we missed with keen sorrow such a beautiful verse on music as Charudatta's praise of Rebhila's song, *Raktam Ca Nama* etc., we also missed the verse of Vita, *Pasyanti mam dasa diso etc.*

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